

DIS COR DER

January 2014 - 15

THAT MAGAZINE
FROM CITR.

REC CENTRE

+++++

WITCH OF THE WASTE
CANDELA FARM
SHINDIG
AND MORE!



NOTICE OF INTENT TO DIGITIZE

BACK ISSUES OF DISORDER MAGAZINE

We are so excited that Digital Initiatives is going to help us release every issue of Disorder online!

With the help of UBC Digital Initiatives, CiTR is planning to scan back issues of Disorder Magazine and make them available online. CiTR has never had formal copyright agreements with its contributors, and all content has been produced by volunteers and disseminated for free to eager audiences. Likewise, CiTR does not have express permission from Disorder contributors to publish the magazine electronically and make it available to eager readers online. When Disorder began, the founders had no idea we'd be published on the Internet—sorry Mike and Jennifer—and it would be impossible for CiTR to identify all of the contributors and obtain permission to republish their work electronically. Who knows where all you creative people are and what cool things you are doing.

Therefore, CiTR is shouting out to our alumni and asking any authors, illustrators, and designers who object to let us know as soon as possible. Please contact me at stationmanager@citr.ca if you have any questions or concerns, or don't want your contribution published online. If we do not receive objections, we will assume that permission has been granted. If objections are made, we will omit these issues from the archive. However, we hope you see the value in releasing this content to the public.

Please share this notice with your peers and fellow alumni! We will begin scanning shortly and need to spread the news far and wide.

Disorder provides an incredible history of Vancouver's local music scene, and we're very excited to share this with our readers.

Sincerely,

Brenda Grunau
CiTR Station Manager and Publisher of
Disorder Magazine
stationmanager@citr.ca

UPCOMING SHOWS

RICKSHAW

T H E A T R E

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DEC 4 **DEAFHEAVEN**
SUMAC, BALANCE

DEC 5 **DIECEMBERFEST (DAY 1)** LIFE AGAINST DEATH + 7 MORE
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DEC 6 **DIECEMBERFEST (DAY 2)** BURNING GHATS + 7 MORE
LOCAL METAL BANDS. ALL PROCEEDS TO FOOD BANK.

DEC 7 **WHITE RAVEN REVUE - LUCITERRA FUSION**
BELLY DANCE STUDENT SHOWCASE

DEC 12 **HAM WAILIN' & TITANS EVE**
TERRIFIER, PYRAMIDION, 88 MILE TRIP & MORE

DEC 13 **A SUMNER BROTHERS XMAS IX** THE WILD
NORTH, BEN ROGERS, ROB BUTTERFIELD & MORE

JAN 23 **THE VASELINES**
WITH SPECIAL GUESTS

JAN 24 **EL PAPACHANGO** SWEET ANOMALY, AMAR
SOLUNAMAR, UNMATA & MORE

JAN 26 **MAYHEM & WATAIN (CO-HEADLINING)**
REVENGE

FEB 4 **KARMA TO BURN**
SIERRA, MENDOZZA, 88 MILE TRIP, CRATERS

FEB 7 **IS THIS A JOKE? - COMEDY SHOWCASE**
RON FUNCHES, BRENT MORIN, RICK GLASSMAN

FEB 11 **ARIEL PINK**
JACK NAME

FEB 17 **NAPALM DEATH & VOIVOD (CO-HEADLINING)**
EXHUMED, DAYGLO ABORTIONS & MORE

FEB 25 **AN EVENING WITH MACHINE HEAD**

Additional show listings, ticket sale info, videos and more:

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A band bridging the gap between crunchy sci-fi sounds and indie dance pop, Rec Centre are ready to take you on a whimsical journey. *Discorder* talks to frontman (and only member) Alex Hudson about rhythm, growing older, creating music, and his latest album *Monster of the Week*.

IF YOU DON'T HAVE MONEY, GET MONEY - PG.22

The presence of Vancouver's art spaces, both emerging and established, is small by condo standards. What is the cause of this ongoing cultural battle between property developers and artist centres? Is it that the city isn't supporting the arts or that people in the arts just aren't trying hard enough?

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HEROES OF SHINDIG, PT.1 - PG.56

What started as 27 up-and-coming bands in October will be reduced to nine before the New Year. Every Tuesday night at The Hindenburg, one of three bands leaves victorious and proceeds to the next tier of Shindig, CiTR's battle of the bands-style competition. Get your rundown on 2014's first five winners, of which you'll be seeing more of when Shindig returns in January.

WITCH OF THE WASTE - PG.48

With a new EP on the horizon, Vancouver's Witch of the Waste sat down with *Discorder* to discuss how things have changed since last time they were in the studio, how the most recent lineup came together, and what makes them the black sheep of genres.

CANDELA FARM - PG.56

Candela Farm mastermind Andrew Candela discusses his latest barnyard bash, *DADF#AD*, and opens up about fatherhood, guitar tunings, and where the name came from.

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EDITOR'S NOTE

SAY MY PSEUDONYM

Illustrations by Rachel Lin

The music world is full of pseudonyms. Writers attribute bylines to pen names, musicians adopt other aliases or stage names, and even music fans themselves take on a self-assigned username when commenting online. It can seem like a muddled mess of monikers — and it can add a level of frustration when you're trying to keep authenticity and still honour peoples' wishes to remain anonymous — but in my time at *Discorder*, I've come to better understand the motivations behind this concealment.

My predecessor's bottom line was this: if *Discorder* could find a musician's full name online connected to their band/through other sources, then we included it in the article. In this sense, we're not revealing anything that isn't already widely accessible. When I came into the position I was eager to uphold the same standards and thoroughness — even clashing with one or two groups about publishing their real names after finding them in other online articles — but the more I've adjusted to the community, the more I digress.

It's not about creating mystique or about being a diva or any shit like that; it's increasingly a response to how the Internet is affecting people's lives.

Few artists can support themselves entirely on music and those who can probably aren't receiving coverage in an independent, hyper-local magazine like *Discorder*. These musicians all have another job — or jobs — and sometimes those fields can't peacefully co-exist. No one should have to decide between their career and their music and so you take on a name that will expunge you of (hopefully) most of the risk.

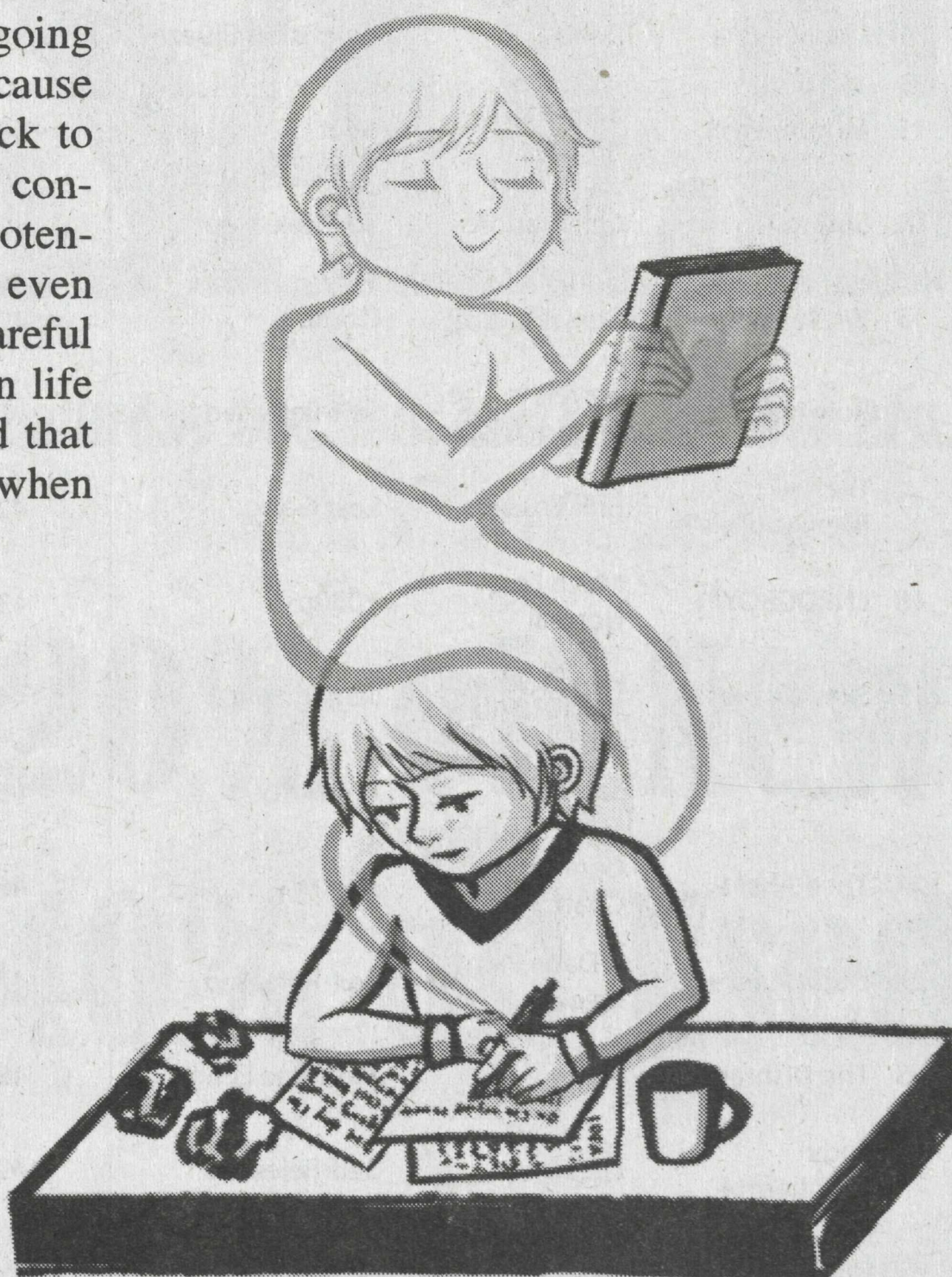
The recent digitization effort of *Discorder*'s entire library is an interesting mirror of this. In the '80s, when you were reviewing albums for a campus magazine, you probably weren't thinking that decades down the line that review would be available online for anyone with a Wi-Fi connection to browse. (They wouldn't have been thinking about the Internet in the first place, but you get the idea.) Every writer has to start somewhere

and the content you created while you were still mastering a semicolon probably isn't your best. Thanks to this whole Internet business, your progression and early blunders have a web address to them.

A regular contributor for *Discorder* recently started writing under a fake name. Do I know why he made the switch? No. I contemplated taking a stand and saying, "No, anything you write has to have your real name attached to it," but then you're valuing full disclosure over creativity and a message. There are liability issues that come up when you don't have a real person attached to articles being published but the chances of that nipping a publication like *Discorder* are minimal. We're not producing slander and exposes; we're profiling musicians and writing about bands.

Have I ever donned a pseudonym? Not for *Discorder*, but I've embraced anonymity at other times during my relatively short writing career. I've had to self-censor myself occasionally, leaving out details or foregoing saying more than I want to on a topic because I ask myself, "Will this ever come back to bite me?" It's unfortunate to think that content has a limitation on it because of potential future repercussions that might not even manifest but the reality is I have to be careful about those kinds of things. My goal in life has always been to work with kids and that means staying aware of what comes up when you Google my name.

I think as long as anonymity is being used to protect people instead of giving an excuse to be a dick — I think we can all agree people feel a lot stronger about their opinions when they're not accountable to them directly — then the secrecy works. Our rules for using real names have softened and I'd argue that the content has stayed the same. Musicians, like everyone, have a right to privacy if that means going by something other than what's on your birth certificate, then all the power to you.



THE 50 GNARLIEST TUNES OF 2014

FOR THE FULL TOP 100 VISIT DISCORDER.CA!

	ARTIST	ALBUM	LABEL
1	The B-Lines*+	Opening Band	Hockey Dad
2	The Shilohs*+	The Shilohs	Light Organ
3	Mac DeMarco*+	Salad Days	Captured Tracks
4	Slow Learners*+	Grow on You	Debt Offensive
5	Shimmering Stars*+	Bedrooms of the Nation	Self-Released
6	Cousins*	The Halls Of Wickwire	Hand Drawn Dracula
7	Mi'ens*+	Experimentalsparkle noise-pop	Self-Released
8	Cool*+	Best New Music	Self-Released
9	Tops*	Picture You Staring	Arbutus
10	Mode Moderne*+	Occult Delight	Light Organ
11	Chad VanGalen*	Shrink Dust	Flemish Eye
12	Dead Soft*+	Dead Soft	Kingfisher Bluez
13	Monomyth*	Saturnalia Regalia	Mint
14	Spring*+	Celebrations	Self-Released
15	White Lung*+	Deep Fantasy	Domino
16	Role Mach	Travels In The Interior Districts	Self-Released
17	The New Pornographers*+	Brill Bruisers	Last Gang
18	LNRDCROY*+	Much Less Normal	1080p
19	Sinoia Caves*+	Beyond the Black Rainbow	Jagjaguwar
20	Sabota*+	Sabota	Hybridity
21	Thee Ahs*+	Corey's Coathanger	Jigsaw
22	Dada Plan*+	A Dada Plan Is Free	Self-Released
23	The Dishrags*+	Three	Supreme Echo
24	Jody Glenham*+	Dreamer	Self-Released
25	Failing*+	The Apple in the Pig's Mouth	Self-Released

	ARTIST	ALBUM	LABEL
26	Connecticut*+	Small Town By The Sea	Aagoo
27	Mu*+	Mu	Self-Released
28	Dum Dum Girls	Too True	Sub Pop
29	Brave Radar*	Message Centre	Fixture
30	Angel Olsen	Burn Your Fire for No Witness	Jagjaguwar
31	Alvvays*	Alvvays	Polyvinyl
32	Tough Age*+	Tough Age	Mint
33	Caribou*	Our Love	Merge
34	Freelove Fenner*	Do Not Affect A Breezy Manner	Fixture
35	Parquet Courts	Sunbathing Animal	What's Your Rupture?
36	Austra*	Habitat	Domino
37	The Ruffled Feathers*+	Bottom of the Blue EP	Self-Released
38	PyPy*	Pagan Day	Slovenly
39	Pink Mountaintops*	Get Back	Outside Music
40	Woolworm*+/Grown Ups*	Split 7"	Debt Offensive
41	The Flintettes*+	Open Your Eyes	La Ti Da
42	Jennifer Castle*	Pink City	Idee Fixe
43	Mecca Normal*+	Empathy for the Evil	M'Lady's
44	Dixie's Death Pool*+	Twin Galaxies	Leisure Thief
45	Sharon Jones And The Dap-Kings	Give the People What They Want	Daptone
46	Dog Day*	Fade Out	Fundog
47	PS I Love You*	For Those Who Stay	Paper Bag
48	Tanya Tagaq*	Animism	Six Shooter
49	Cowards*+	World Champions of Male Chastity	Self-Released
50	Village*+	Village	Kingfisher Bluez

CiTR's charts reflect what's been played on the air by CiTR's lovely DJs last month. Records with asterisks (*) are Canadian and those marked (+) are local. Most of these excellent albums can be found at fine independent music stores across Vancouver. If you can't find them, give CiTR's music coordinator a shout at (604) 822-8733. Her name is Sarah Cordingley. If you ask nicely she'll tell you how to find them. Check out other great campus/community radio charts at www.earshot-online.com.

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GLAD RAGS
STANLEY PARK
TARANTULA HEAD

DEC 9

ACE MARTENS
FUNK SCHWEY
GBBGS

DEC 16

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EVENT HIGHLIGHTS — DECEMBER / JANUARY

THU | DEC 4th

LISA LEBLANC & GUESTS

Folk-trash chanteuse Lisa LeBlanc brings some Maritime grit to The Fox stage.

FRI | DEC 5th

THE BARR BROTHERS

Come see the Barr Brother on the heels of their new folk album *Sleeping Operator*.

Early Show - Party After

PEAKING LIGHTS

Timbre Concerts & the Fox presents psychedelic dub-pop duo Peaking Lights, direct from L.A.



SAT | DEC 12th

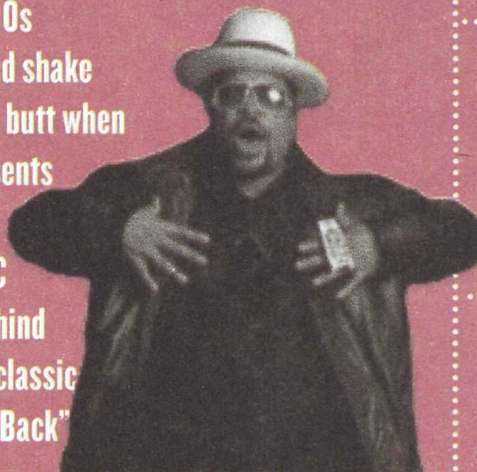
GEOFF BERNER & RAE SPOON

Don't miss cult heroes and experimental folksters on their cross-Canada tour.

SAT | DEC 20th

THE LEGENDARY SIR MIX-A-LOT

Toast to 1990s nostalgia and shake that healthy butt when the Fox presents a comeback show for MC and hero behind the hip hop classic "Baby's Got Back"



FRI | DEC 26th

FIRST ANNUAL FOXING DAY PARTY

We invite all of our favourite deejays and bands down to celebrate the holidays. Get in free with your unwanted gift!

SAT | DEC 27th

THE MOTOWN PARTY WITH DJ TREVOR RISK

Monthly soul night. Dance to old favourites and rare grooves from Stevie Wonder, The Supremes, Jackson 5, and many more.

WED | DEC 31st

NEW YEAR'S IN HEAVEN

A special New Year's Eve edition of our blissful 80s dance party. Expect Amazing.

FRI | JAN 9th

DJ HELIX

London based Night Slugs DJ with guest Michael Red & DJ Cure.

SAT | JAN 10th

PHYSICAL THERAPY

Berlin based DJ plays a heady mix of house, techno and breakbeat.

THU | JAN 29th

BASS DRUM *of* DEATH

BlueprintLive presents Mississippi rock 'n' roll band and Fat Possum recording artists.

FRI & SAT | JAN 30th + 31st

THE OPERATORS

A two night stand with new project from BC-born front man Dan Boeckner (of Wolf Parade, Handsome Furs, and Divine Fits).



THU | DEC 11th

DREAM POLICE WITH MERCURY LIVING & DIRTY SPELLS

American musical production by Nick Chiericozzi and Mark Perro of The Men.

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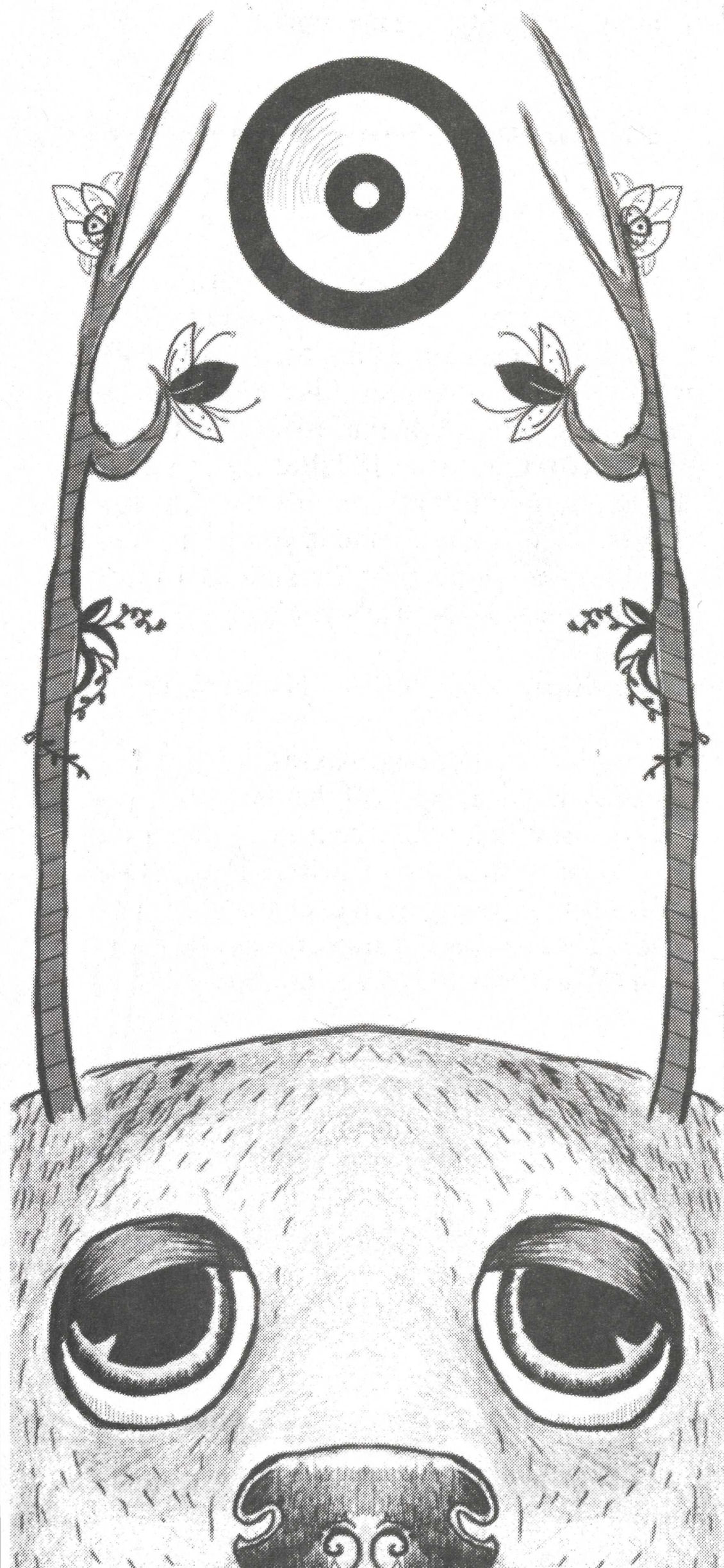
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STAFF SOUND-OFF

THE BEST ALBUMS OF 2014

Illustrations by Kim Pringle



FRASER DOBBS

Local: *Beyond The Black Rainbow OST* - SINOIA CAVES

Watching the ludicrous art-house experiment that was 2010's *Beyond The Black Rainbow* was an interesting introduction to the work of local synth wizard Jeremy Schmidt, also of Black Mountain. The pulsating, analog-synth soundtrack was so good, it nearly justified its nearly four-year wait for a proper OST release. A paranoid, insidious and terribly infectious collection of digital instrumentation, it sits extraordinarily well even on its own thanks to Schmidt's near constant tinkering. If you can find a copy of the very limited vinyl run, it's well worth a buy.

Non-local: *Ultimata II Massage* - TOBACCO

Really, there are at least a dozen excessively good records we should be thankful for in 2014, but Tobacco's latest is so bizarre it warrants special mention. Just watch the music video for the grimy "Streaker" and revel in Thomas Fec's latest dip into insanity. Detuned trashcan synths, the most disgusting drum machines, and a fantastically dark adolescent use of profanity make this album something overwhelmingly interesting.

CHLOE HOY

Local: *Sweet Little Fantasy* - DOMINIQUE FRICOT

This Vancouver indie-folk artist never fails to impress with his soulful voice, powerful tunes, and crafty melodies to switch up

listeners' moods throughout an album. I've yet to hear him perform live but this release was, dare I say, flawless?

Non-local: *Losers & Kings* -
THE DOWNTOWN FICTION

Without a surplus to spend on music this year, I mostly stuck to album previews and too many YouTube streams. (My physical copy collection hates me.) However, I did pick up this gem, whose rock-infused summertime pop songs kept me awake during long transit rides.

NATALIE HOY

Local: *Flies & Lancaster* - ALEA RAE

My favourite local release of the year has to be *Flies & Lancaster* by Alea Rae. It's only a split single but the ambient folk trio has such an intriguing sound; the whimsical nature and underlying complexity of their material resonate with my fragile mind.

Non-local: *Forever Halloween* -
THE MAINE

I've never fully warmed to the idea of album reissues, but The Maine can truly do no wrong. The five additional tracks on *Forever Halloween* are a fitting blend of the band's pop-rock origins, and the moody rock sound they possess today. It's a treat to see them evolve and earn continued success with every release.

COLEMAN INGRAM

Local: *Curse of the White Widow* -
HOOPSNAKE

I called this Squamish doom metal three-piece's debut my favorite local album in 2012 and they have done it again. Same harsh stoner/doom sound but less meandering and

more straight for the jugular. Total devastation from start to finish.

Non-local: *Lost in the Dream* - THE WAR
ON DRUGS

No contest. Without a doubt, I've listened to this album more than any other this year and I felt emotionally attached to it almost immediately. I missed them at the Biltmore but caught both shows at the Rickshaw in August and they were outstanding. Beer commercial lead guitar for the win!

ERICA LEIREN

Local: *The Enigmas Live!* - THE ENIGMAS

I saw The Enigmas at The Imperial last month and their moebius awesomeness reignited my excitement at their live DVD released earlier this year. Like a nuclear explosion of garage-riff fun, from the "danger ahead" cover art to the 18 killer cuts, you can dance all night to this one. It's the next best thing to being there — and if you were there, you may see yourself in the audience shots. (Sheilagh and Janis: that's you!)

Non-local: *Slow Phaser* - NICOLE ATKINS

I really loved Nicole Atkins' single "Girl You Look Amazing" off her album, *Slow Phaser*. The first time I heard it, I thought it was something new by Chrissie Hynde (and it's been stuck in my head ever since). What a voice! A great song to sing around the house or in the car on your way to a party!

JAMES OLSON

Local: *S/T* - DEAD SOFT

Not only an incredibly strong debut but a solid alternative rock record all around. Tracks like "Everything" and "Never Forever" are not only some of the best rock

songs made by a local group this year, but they're some of the best rock songs made by any band this year periods. Dead Soft's debut succeeds at not only acknowledging their influences but by crafting a truly memorable body of work.

Non-local: *Shelter* - ALCEST

I didn't know much about Alcest before engrossing myself in the breathtaking beauty of their fourth record. All I knew was that after one listen of the ethereal "Delivrance," I was hooked. Neige and company have completely shed their black metal trappings and the result is one of the most haunting and uplifting artistic statements of the year.

MAX WAINWRIGHT

Local: *S/T* - DEAD SOFT

I love big guitar music, but none this year was bigger than Dead Soft's self-titled album. While mixing shades of all our favourite '90s bands simultaneously, those fuzz guitar choruses pack enough heat to fuel McConaughey's ship past the wormhole. To put it simply, I'll pick Vancouver's most ubiquitous band because in their hands, rock never sounded so disarmingly intimate while reaching the stars.

Non-local: *Salad Days* - MAC DEMARCO

We've always known Mac DeMarco was a goofball. He's written this persona into his music from the start and *Salad Days* is no exception. (I still chuckle at the impish utterance of "shit" that introduces "Brother.") Though classic DeMarcoian moments like this are plentiful in *Salad Days*, they don't define it. With such thoughtful and well-written songs, *Salad Days* may even overshadow DeMarco's own persona.

JASPER WRINCH

Local: *A Dada Plan is Free* - DADA PLAN

With the year drawing to an end, I can say with feigned confidence that the late September evening at the Media Club where Dada Plan opened for Ought was the musical highlight of my year. Their recent debut, *A Dada Plan is Free*, is a hazy modern masterpiece that easily takes the cake as my favourite local release.

Non-local: *More Than Any Other Day* - OUGHT

Ought's LP *More Than Any Other Day* sounds like it was taken straight out of the New York's CBGB and implanted firmly into the top spot for 2014.



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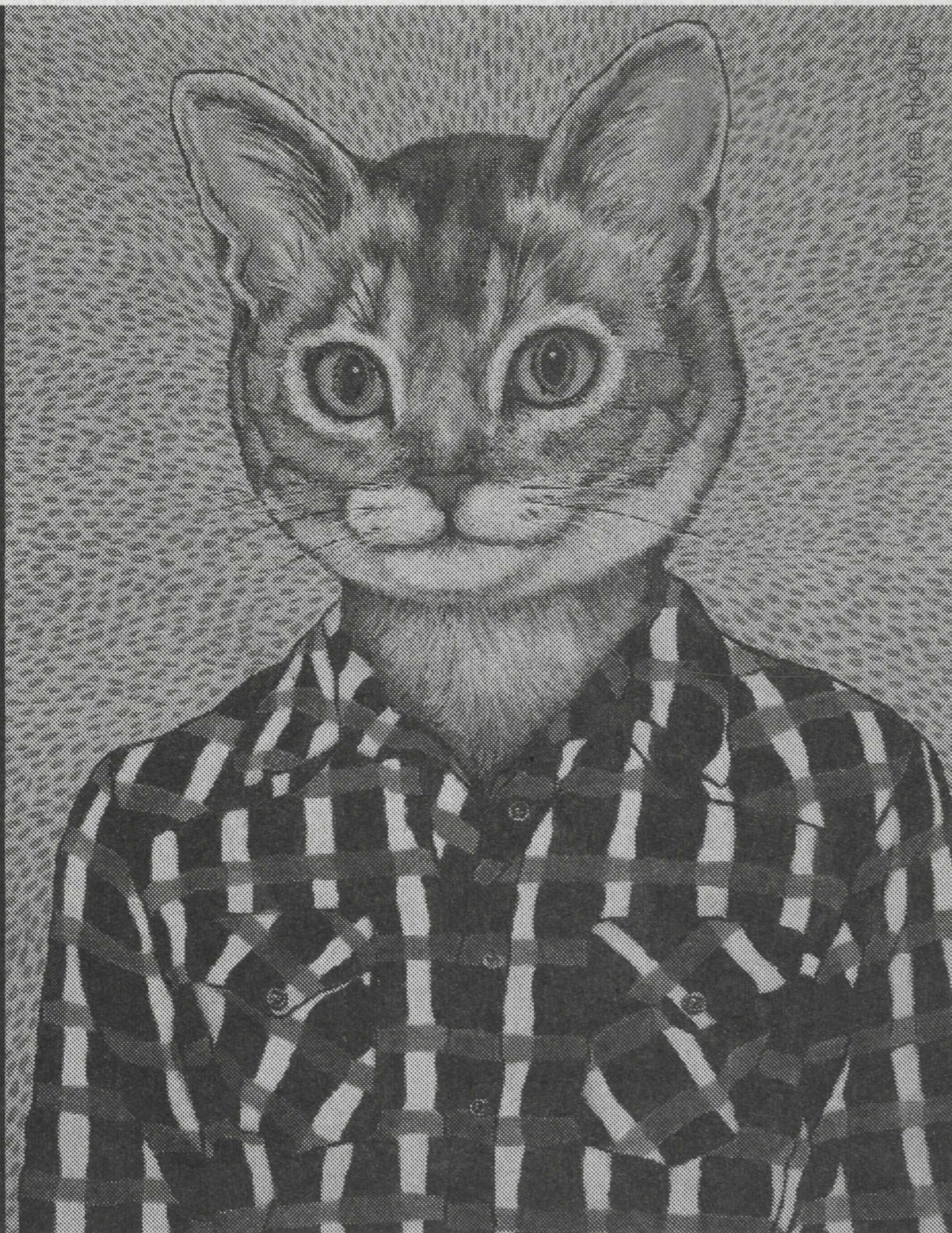
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Stories, Art, and Design Quarterly

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*Issue No. 18
in Stores January*

SADMAG.CA



by Andreea Hoguie





ALEX HUDSON'S MONSTER OF THE WEEK

By Esmée Colbourne // Photography by Konstantin Prodanovic

Illustrations by Brandon Cotter

"Rather be restless / than barely have a heartbeat / waking up a monster / you know that it's a good week."

Lyrics from *Monster Of The Week*, the sophomore album by Vancouver's Rec Centre, caters to everyone trapped thinking about the past, present, and future.

Alex Hudson, the musician behind Rec Centre, drew most of his inspiration for *Monster Of The Week* from the aesthetic silliness of modern sci-fi and murder mysteries. "It's a hobby that takes up a large part of my brain every single day. There hasn't been a day in the last two years that I haven't thought about the album obsessively." Hudson admits to being driven half-insane by the work he has had to do on this album — but that being said, *Monster Of The Week's* whole purpose was to challenge Hudson to express himself by creating music he'd never sought out before.

A completely synth album meant Hudson had to leave his comfort zone: "Being synthier was a conscious decision just to make it difficult for myself."

Hudson seems to make a habit of pushing himself. When writing, he becomes highly personal and observational of his surroundings. The lyrics of *Monster Of The Week* are closely connected to moments of his life, including a trip to California, almost losing his small munsterlander, losing people he loved, and last year's high school reunion. "My 10-year high school reunion was fun. I got drunk and talked to lots of people who I hadn't thought about in a decade. Leading up to it, I worried a lot about what it symbolized. I'm scared of getting old, and my high school reunion reinforced that I'm not exactly young anymore. That fear inspired almost every song on the album — either directly or indirectly."



MY 10-YEAR HIGH SCHOOL REUNION WAS FUN. I GOT DRUNK AND TALKED TO LOTS OF PEOPLE WHO I HADN'T THOUGHT ABOUT IN A DECADE. LEADING UP TO IT, I WORRIED A LOT ABOUT WHAT IT SYMBOLIZED. I'M SCARED OF GETTING OLD, AND MY HIGH SCHOOL REUNION REINFORCED THAT I'M NOT EXACTLY YOUNG ANYMORE. THAT FEAR INSPIRED ALMOST EVERY SONG ON THE ALBUM, EITHER DIRECTLY OR INDIRECTLY.

Monster of the Week is serious, personal, and addresses some fairly heavy themes, but Hudson also considers all his songs to be lighthearted in some way. "Every song has lines that make me laugh, or little jokes that are intended for a specific person. I like writing a lyric knowing that Jay, or my buddy Mike, might think it's funny".

Although two years ago Hudson didn't even know how to play the piano, he worked painstakingly to create a keyboard-based album. "All the keyboard playing in this album is incredibly rudimentary ... I'm relearning them and I can't believe how simple they are, but they were the limit of my ability then."

With a history of writing on guitar, it was a major departure for Hudson's writing process when learning how to write on the piano. "If I was just Alex Hudson, I'd be a guy with an acoustic guitar and a bunch of Dave Matthews covers ... In two albums and an EP, there hasn't been a single acoustic guitar and that was very conscious." Hudson needed to work through and write nine or 10 songs before he began to feel comfortable and confident with his work.

Exaggerated and ridiculous, Hudson melds the brash, futuristic qualities of shows like *Fringe* and *The X-Files* to his music; he enjoys the arcs common to fantastical shows,

and how there's a new profligate character every week. "I like the idea of an episode that is totally self-contained, with a big build up and payoff. Then the slate would be wiped clean and you could start again with the next episode."

Hudson approached this album from the rhythm section up, compiling sounds on top of the bass and drum sounds and — although the keyboards are indeed surprisingly simple — they pull all of the elements together into a satisfying romp through a sci-fi soundscape.

Playing every instrument on the album except for drums "and the odd synth or bass here and there," Hudson would sit in small bursts and layer, slowly but surely. Each song is short and sweet; his articulate, storytelling lyrics have a certain movement to them. "The main thing about these songs is I don't want to get bored, which is why there aren't any third verses or third choruses. I don't want to write it and I don't think anyone would want to hear it." The only difference from the demos to the actual album is there are live drums played by Jay Arner, which is evident from the raw, almost crunchy synth sound.

A journalist himself, Hudson met Arner after interviewing him and his band *Fine Mist*. They started to talk about recording music, ended up living in the same neighbourhood,

and then inevitably collaborated with each other. "It became very tangled very quickly, and now I play in his band, and he helps me with my stuff."

It might not seem like it from his connections today, but Hudson wasn't always this entrenched in the Vancouver music scene. As a teen living on the north shore, he'd always thought that there was "something cool happening over that bridge" and didn't get involved with it until his early 20s. It was during this time that Hudson's old band played a show with Lotus Child and WordsOverMusic, protobands of The Zolas and Said the Whale. "I was in this band that I'm not going to name. It doesn't need to be named... we pressed 1000 CDs and then broke up a month later." These popular indie bands were his intro — and first experience of the Vancouver music community — not just as a musician, but as a music journalist. It excited him to witness and write about people he was a similar age to, people he knew, becoming successful.

For now, Hudson is focussed on making good, compelling music and developing his sound through the mask of Rec Centre; he isn't really trying to become famous or making it big. Rec Centre will not be touring this album, as Hudson is content with where he is in his life. "Playing live shows feels like a lot of work and not as much payoff from the stress."

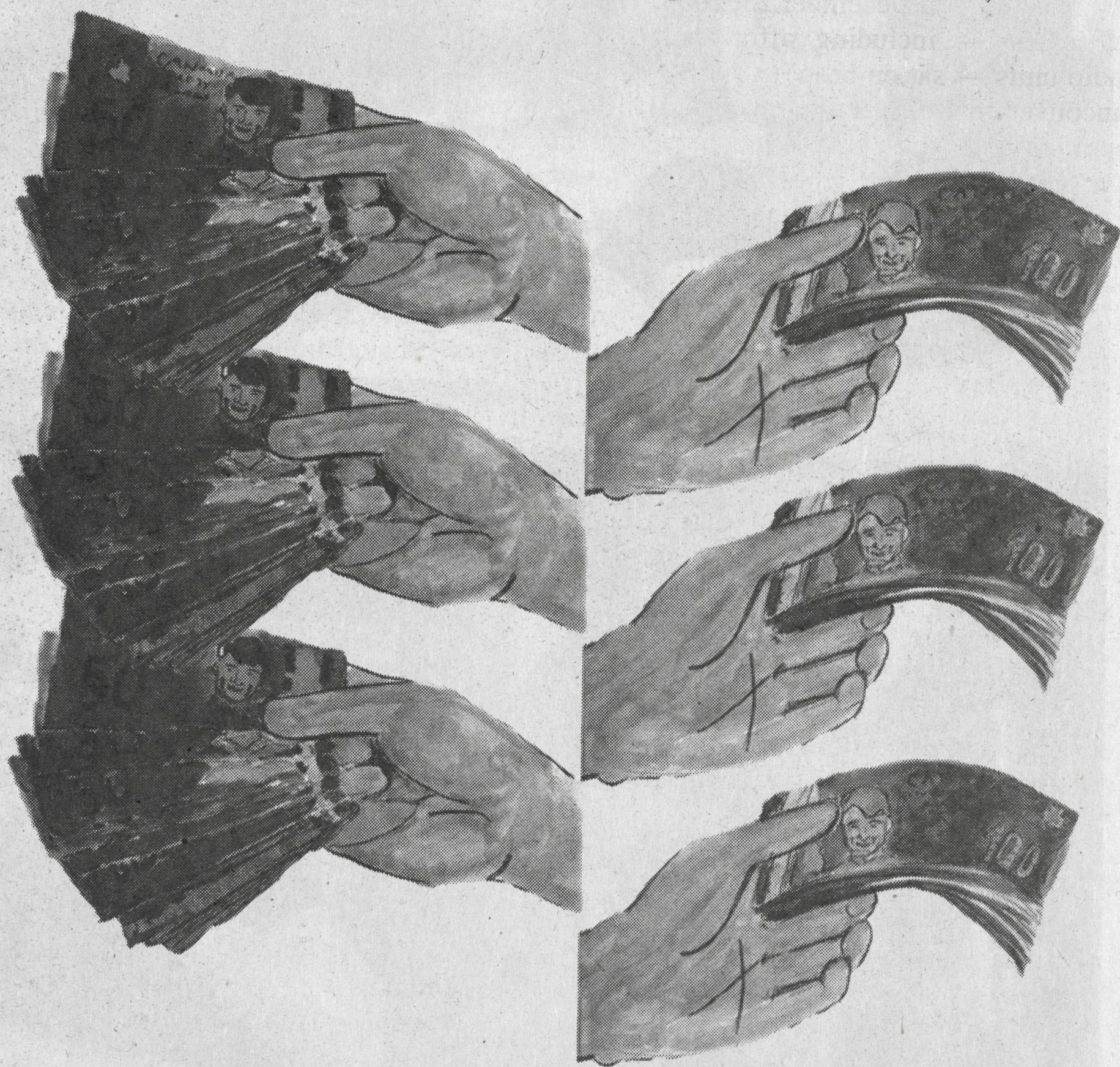
Rec Centre's clean, rhythmic sci-fi music makes the listener want to dance, instead of run, from the impending doom and horror of an alien invasion. A soundtrack to a backyard BBQ in a dystopian city, *Monster of the Week* is sprinkled with catchy hooks, driving bass, and the melancholic feel of time just slipping away.

Monster of the Week is available now on cassette and online via Rec Centre's Bandcamp.





IF YOU
DON'T HAVE MONEY



GET MONEY

In an enigmatic blaze, 16 businesses were devastated by a fire at the corner of Kingsway and Broadway on December 25, 2009. These businesses — including affordable, artist studio units — sat on property purchased by Vancouver real estate developer, Rize Alliance, in May 2007. While it was inevitable that Rize would rezone and redevelop this property, no dates had been set. The 2009 fire, as quickly as it scorched, roused the redevelopment process into motion.

And so, much like a well-integrated, gentrifying phoenix, rising (rizing) from a totally accidental fire, this property development has since been poised to grow on fertile ground. The coming Rize buildings include a 150-foot tower on 10th Ave and a 118-foot high-rise on East Broadway. These edifices were approved by the city, while being largely rejected by the Mount Pleasant community, both in public forums and petitions. The hollowing of public outcry came in step with Rize's \$6.25 million donation to the City of Vancouver in the form of a community amenity contribution this past June.

Community amenity contributions (CACs) are legal cash contributions made by property developers in exchange for rezoning permits to build. CACs are dispersed between daycares, infrastructure initiatives, and cultural centres. Essentially, this is a dollars for feet trade, and in this specific case, 4.5 of the 6.25 million donated ended up getting divided between five existing arts organizations in the Mount Pleasant area.

Of these five organizations — VIVO, C-Space, Western Front Society, Grunt Gallery, and Arts Factory — I spoke with

representatives from two regarding their relationship with the Kingsway Rize development and what it's like to accept much needed money from nefarious hands.

In a phone interview, Executive Director of Western Front Society, Caitlin Jones, tells me how the \$1.5 million her organization received will help them secure tenancy in their current location. "What it doesn't alleviate," Jones qualifies, "are overall costs of artist studio space and new younger arts organizations popping up in the neighbourhood."

Jones is careful not to define the current CAC system solely by its failings. She speaks more of the intricacies associated with Vancouver's art ecosystem. "It's a very complicated issue," Jones states. The fact that this CAC went to existing arts groups in Mount Pleasant "is a really important development in the realm of these community amenity contributions." Yet a progressive amendment on an unsustainable system is still a cause for caution. Jones elaborates, "It would seem to have an adverse effect, that you're gentrifying your neighbourhood, but then trying to alleviate that by a cash contribution."

In the future, Jones suggests that the city take a multi-pronged approach to arts and culture funding. "They can support major 40-year-old institutions like the Western Front, but they also have to provide the space for young students to start their own artist-run centres." A humble hope, Jones would like to see small-scale spaces like Red Gate or (the now closed) Zoo Zhop, "continue to be able to exist, without being shut down by the city."

In another phone interview, program director Glenn Alteen of Mount Pleasant's Grunt Gallery shares similar sentiments. Grunt was grateful to receive \$400,000 from the same CAC: "In some ways, I'm happy they listened. It is a progression from giving people free space, which isn't free, as W2 found out."

Alteen credits Vision Vancouver and our newly re-elected mayor, Gregor Robertson, with keeping the arts agenda on the table. At the same time he questions what Vision's "redevelopment policies have done to artists, compared to what they've done for artists."

"The problem with Vision Vancouver has never been their support of the arts, it's been more their support of the development community," he explains. This, it seems, is Vancouver's Catch 22. That consistently gentrifying a city through condo development and then directing money from that condo development back into the arts, creates a self-impeding system.

This system of dual endorsement is something worth questioning. How evenly divided is the city's support of arts and development? I sit down with local gallery curators Andrew Volk and Katharina Schulz to discuss the topic. Two of the four founders of Skylight Gallery located just north of Mount Pleasant, both have experience running small-scale arts spaces, but Volk is a veteran in the field.

For the past eight years, Volk has run or co-run six independent arts spaces. Among these was Glen 360, which ran for two years and hosted some of the city's — and the country's — best musicians. In spite of this success, Glen, and all of Volk's venues over the years, have eventually closed. Volk explains that this is, "for a variety of reasons." Sometimes the lease was short-term, sometimes the parties got too big, and sometimes the right people complained.

"The city will respond most emphatically to noise complaints," says Volk. Even in areas zoned as industrial, where most of Volk's

"THEY CAN SUPPORT MAJOR 40-YEAR-OLD INSTITUTIONS LIKE THE WESTERN FRONT, BUT THEY ALSO HAVE TO PROVIDE THE SPACE FOR YOUNG STUDENTS TO START THEIR OWN ARTIST-RUN CENTRES."

art spaces were located, condo developers come in, looking to spot zone and build. "They have a deal with the city. Condo guys basically say to the city that no one can make noise around where they're building because it will disrupt their tenants and make property value go down." If noise is already being made in a rental unit, the city will pressure landlords to evict unwanted tenants.

So how does an emerging art space avoid being suffocated by the city? Apparently the answer is don't do anything illegal. Volk and Schulz explain how they've had to find creative new ways to do art exhibitions in order to stay afloat. "We're doing everything we can. I feel like we're an American public school or something," Volk jokes. "Maybe we could rent out that little square over there for \$20?"

As far as CACs go, Volk says "We would be very happy to have one," though he doesn't see that happening anytime soon. In fact, Volk says, "It's just going to get harder for people at the bottom. If you're not an established gallery, then fucking get established. If you have no money, it's best to get some. The main thing I've learned is that art pays and that if you want to make a space legit and make it work you've really just got to work harder and have more ideas."

So to all the emerging artists and arts spaces in the city that have been shut down, dismissed, and disheartened, and even to those Rize CAC recipients: you just haven't been working hard enough. Find some money and figure it out.



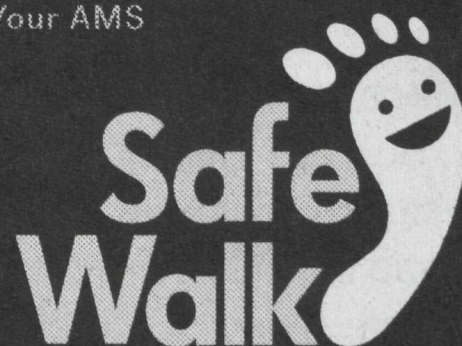
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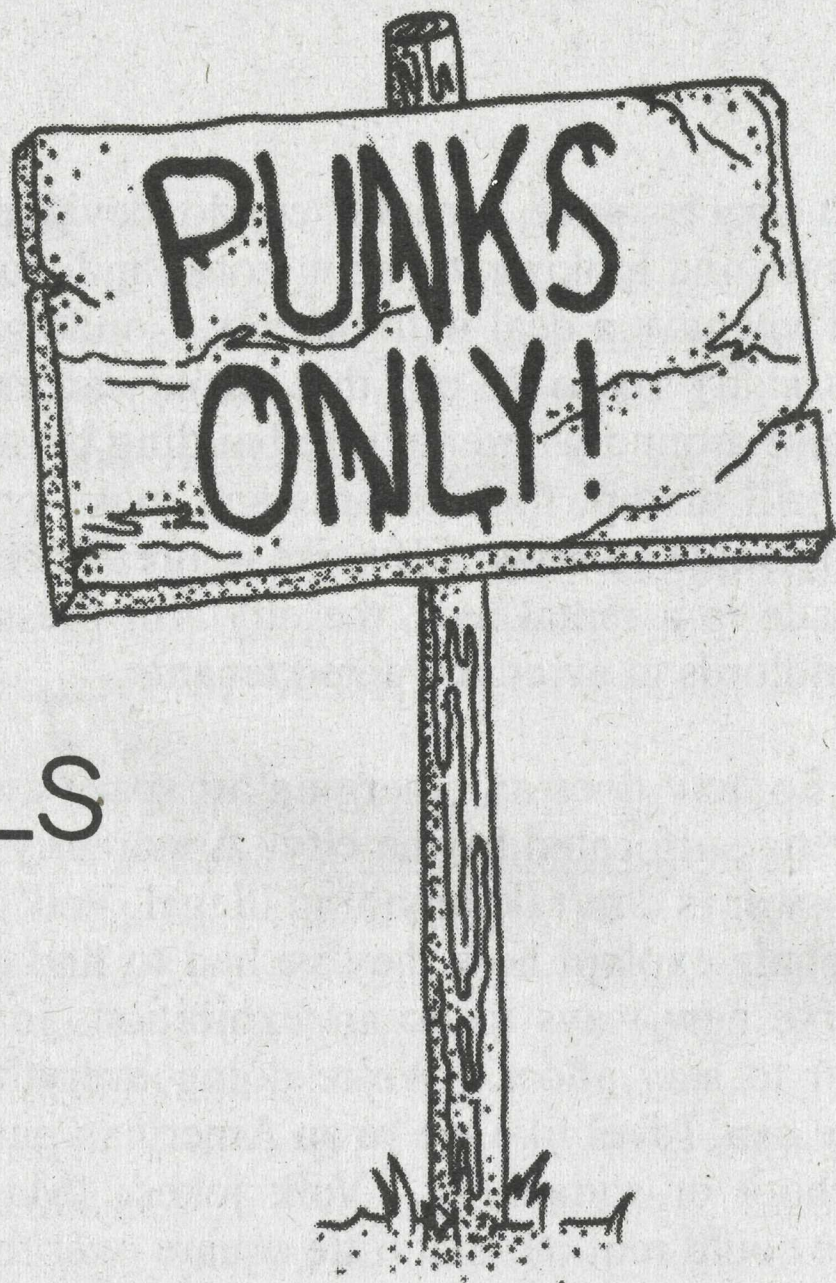


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HOMEGROWN LABELS

HOSEHEAD RECORDS

by Meredyth Cole // Illustrations by Sharon Ko

// Photography by Brandon Lal

Patrick McEachnie, one half of Hosehead Records, goes beyond the average music fan's desire to compile a great record collection; his is filled with both records that he loves and records that he helped create. Invariably these are the same thing: "I listen to the records that I put out all the time, I put out records that I love."

Since 2011, when McEachnie created the label with childhood friend Mike Simpson, the duo have seen the release of 28 cassettes and records. Starting the label was a decidedly low-key endeavor, requiring nothing more than a Kijiji bargain tape duplicator and lots of enthusiasm. The first cassette Hosehead released was for Simpson's band, First Base. Other cassettes followed and the success of these initial tapes allowed Hosehead to start releasing vinyl, a move they were happy to make. A vinyl devotee, McEachnie is glad to see the days of cassette making behind him.

Though still relatively new, Hosehead Records is even newer to Vancouver. Earlier this year McEachnie moved here from Toronto and already has releases from two local bands scheduled for early 2015. First up is

the debut release by Fashionism, "the most exciting thing in my world right now" according to McEachnie, and then an LP from Nervous Talk to follow. With McEachnie's co-conspirator still living in Toronto, the bi-city setup has allowed Hosehead Records to work with talented musicians from a much broader swath of the country than before.

"I probably wouldn't have been able to release [Fashionism and Nervous Talk] had I not moved here," says McEachnie.

It seems like Hosehead grows and changes with the lives of its two founders, acting like a time capsule of the last four years. "When [Simpson and I] were both in Toronto, we were doing a lot of Toronto and Ottawa bands. I was living in Guelph, Ontario for a while and we had Guelph and Kitchener bands and since I moved out here, I have obviously been going to shows and learning about bands out here."

The process of finding bands for the label is also personal. McEachnie won't consider a band unless he knows his partner will also be enthusiastic, and many of their collaborations are the result of pre-existing friendships.



"THERE ARE LOTS OF AMAZING CANADIAN BANDS THAT WILL NEVER HAVE THEIR RECORDS PUT OUT BECAUSE THEY'RE NOT FROM NEW YORK OR LA OR SEATTLE."

Alternatively, a connection with a band might evolve out of admiration for their previous work. In 2012, McEachnie's record of the year was Nervous Talk's seven-inch *Introductions* and he immediately became interested in working with them. After moving to Vancouver and befriending the band, plans for a record immediately materialized.

But the easy-going way McEachnie approaches his work with Hosehead is deceptive: the behind-the-scenes intricacies of creating a record are extensive. "It takes a long time to make a record, from recording to final pressing — and that whole time I'm happy I'm doing it," he says.

From their unabashedly Canadian name, to the toque-emblazoned website banner, Hosehead records is a tremendously patriotic label. McEachnie sees their focus on Canadian bands as a welcome resistance to an unbalanced music scene: "Most of my interest lies in putting out Canadian records. There are lots of amazing Canadian bands that will never have their records put out because they're not from New York or LA or Seattle," he says. Although McEachnie thinks Canadian artists are especially deserving of attention, he happily works with bands from south of the border, and the company's reach

is growing. Hosehead will be releasing their "first ever band from Europe" in early 2015: a reissue of The Modern's 1979 record *Year of Today*.

His work with the record label, and a love of live music and historic venues, has allowed McEachnie to bypass the dreaded adjustment period that befalls many new arrivals to Vancouver. In fact, it seems that McEachnie has settled in effortlessly to what is allegedly an insular scene. But more than just appreciating local music, McEachnie is making a contribution to a scene he loves — and one that is happy to have him.

Releases from Hosehead Records are available at Neptoon, Red Cat, Luke's General Store, and Audiopile. And keep yer eyes peeled for a seven-inch from Fashionism and Nervous Talk's debut LP, scheduled for early 2015



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VENEWS

THE HINDENBURG

*by Brody Rockstad // Illustrations by Tara Bigdeli
// Photography by Emma Djilali*

While still a relatively new venue to the Vancouver scene, the Hindenburg's origins go back several years.

When owner David Duprey returned to Vancouver from San Francisco in 2004, he saw a town stifled by onerous regulations and authority figures averse to any form of fun — and opposed to anything that was seemingly “different.” According to Duprey, there was no debate about Vancouver’s moniker: “Anything that was happening that was fun was scary and it meant potential danger. We were No Fun City. Hardcore.”

Since then, Duprey and his business partner have done a lot to combat the title. He sought out to create venues that were discordant to the then conventional Vancouver scene, showcasing live acts that resonated with and formented the alternative community. His accomplishments have been considerable thus far, creating an impressive list of spaces that include the Rickshaw Theatre, the Emerald, the Narrow, the Fox Cabaret, the Rumpus Room, a collection of art galleries, and now the Hindenburg.

“What I do is alternative,” says Duprey. “There’s enough normal shit out there. There’s enough stuff that’s top 40 and boring. What I do with all of my spaces — and

the Hindenburg is no different — is I create alternative spaces where you can have some wacky experiences, where you see something you've never seen in your life."

I describe my experience of seeing The Revered at Shindig a couple of weeks prior to our interview. The band is part music act and part performance art, mixing storytelling and existential musings into an odd and often comical display of dramatic tension. When I saw them, I wasn't quite sure just what the hell I was watching — and I enjoyed the confusion.

"The chaos!" Duprey replies. "I mean, it's what I want to see and I think that it adds to the fabric of the universe, right? It just makes things more fun."

It seems fitting then that Shindig, CiTR's annual battle of the bands, has found a new home at the Hindenburg as of this year. Duprey has been an avid attendee of Shindig since its inaugural show back in '83: "I wanted it. I wanted it so bad. It's such an integral part of everything that is Vancouver ... I do Shindig because I believe in it."

The Hindenburg itself is no stranger to the alternative scene, and in its decades-old existence has operated under names such as John Barley's, the Cruel Elephant, the Hungry Eye, and Club 23. Now, through Shindig's tradition of showcasing local talent, the venue continues to contribute to Vancouver culture. Newly renovated and boasting an impressive new sound system, the venue is perfect for the battle of the bands-esque Shindig





"WHAT I DO IS ALTERNATIVE. THERE'S ENOUGH NORMAL SHIT OUT THERE. THERE'S ENOUGH STUFF THAT'S TOP 40 AND BORING. WHAT I DO WITH ALL OF MY SPACES — AND THE HINDENBURG IS NO DIFFERENT — IS I CREATE ALTERNATIVE SPACES WHERE YOU CAN HAVE SOME WACKY EXPERIENCES, WHERE YOU SEE SOMETHING YOU'VE NEVER SEEN IN YOUR LIFE."

events. The atmosphere is intimate and inviting, equipped with a games room upstairs, a viewing balcony, two bars, and floor space by the stage for those who want to get up close and personal with performing bands. In other words, it has everything you need to have a good time.

Despite all of this, any entrepreneur knows that nothing is guaranteed and success for a new venue in Vancouver is never a sure thing. Duprey's thoughts on the Hindenburg's future holds a mix of hope, pragmatism, and — unsurprisingly, given the venue's name — self-deprecatory humour. "I love that place and we've had some amazing shows there so far, but is it going to work? I don't know. I hope it does. I think it will. If it's not that'll

be a drag, and I'll lose everything and be homeless living in a box."

When I ask Duprey what makes a night a success at the Hindenburg, his response says it all: "I want you to walk in and have the best time ever, and not know why you had it, and see some band that you can't believe, and go 'What? Where did they come from?'"

The Hindenburg is located at 23 West Cordova in Vancouver. Catch the Shindig acts happening every Tuesday night at the Hindenburg from now until December 16, with semi-finals taking place in January.

REAL LIVE ACTION.

NOVEMBER

Electric Youth photo courtesy of Brandon Lal (pg.32-33)

Mudhoney photo courtesy of Shane Burzynski (pg.34)

Slowdive photo courtesy of Lauren Ray (pg.35)

SLOWDIVE / LOW @

COMMODORE BALLROOM / NOVEMBER 3

As all good reviews start out with anecdotes, here's one: I was recently in an argument about the merits of bands reforming without new material to justify yet another tour. I was firmly on the side of "selling out."

It takes a powerful display to completely change someone's mind, but Slowdive's recent stop at Vancouver's Commodore Ballroom managed just that. Not only did the recently-reunited British shoegaze band completely justify their presence on this side of the Atlantic, they did so with such thorough and vivid intensity as to leave all expectations shattered.

Slowdive have always struck me as a particularly fascinating band. While their second album, *Souvlaki*, managed to etch itself into the music nerd's catalogue of essential records — alongside My Bloody Valentine's *Loveless* — as a definitive moment in shoegaze music, the band itself was never, in their original iteration, commercially successful or critically lauded. Their last album, 1995's *Pygmalion*, barely managed to get a proper release before the band were unceremoniously dropped from their label, Creation, and the band broke up soon after. The ultimately glazed-over *Pygmalion*, and the group's lack of serious success in the '90s, makes their reunion all the more enticing, and their live act managed to completely cement their return nearly two decades later.

Although it would be correct to call slow-core titans Low the opening act, the astounding applause their half-hour set was graced with would have had you thinking they were the headliners. It seemed little secret that at least some in the crowd had come to see Duluth, Minnesota's claim to fame first and foremost.

The band was humble and in amazing form, outperforming every other time they've played in Vancouver by miles. Perhaps it was the context of performing before a crowd of shoegazers, but Low made giant strides to accommodate the overdrive-seeking, distortion-haunted audience as their signature quiet, tortoise-paced set blossomed brilliantly into crazy jam-band noise solos. Frontman Alan Sparhawk channelled more than a little of Yo La Tengo's Ira Kaplan in his guitar wizardry, from introspective plucking to down-and-out fuzz rock.

Slowdive's overwhelming success at the Commodore was unexpected and, at times, almost too much to take in. Much of their set consisted of tracks from *Pygmalion*, and putting a solid stop to my "selling out" debate, the band played these songs very honestly, and very openly. It was apparent just how much fun the quintet were having finally getting to play these songs live for a crowd of people, even if half the crowd hadn't been born when they were first recorded and released. The big numbers on their setlist, of course, pulled from *Souvlaki*, whose loud-quiet-loud moments almost veered into Mogwai territory, and where the most ears recognized the impending walls of noise.

Souvlaki has never struck me as a particularly loud record, but hearing the opening chords of "Souvlaki Space Station" before the thunderstrike of delay-soaked guitar noise was a profoundly changing experience. The band was very, very loud, and the explosions of reverb were not only fantastic but also completely changed my mind about how their original records were really supposed to sound.

The hearing damage was well worth the wait. Judging by the pen mics pointed into the crowd from the stage, Slowdive will have a live album coming sometime in the near

future — and it'll be the first live album I'll be excited to listen to in a very, very long time.—*Fraser Dobbs*

**DELTRON 3030 / KID KOALA @
COMMODORE BALLROOM / NOVEMBER 4**

"... Del sat alone onstage by the drums and started murmuring something inaudible into the mic. He looked like he was about to burst in a fit of ecstasy. Then, Kid Koala biked back onstage on a trick bike and started DJing with the turntables flipped up and towards the audience. Dan the Automator rapped with Del, all the while holding open a copy of Umberto Eco's "How to Travel with Salmon & Other Essays." ..."—*Alex Lenz*

**To read the rest of this review, head over to www.Discorder.ca*

**ELECTRIC YOUTH / MIDNIGHT FACES /
GIRLFRIENDS & BOYFRIENDS
@ BILTMORE CABARET / NOVEMBER 8**

Early enough in the night that I had made a conscious pause before ordering a drink — was 7 p.m. too early? — I made my way to the Biltmore Cabaret on Thursday, November 8 to check the soundtrack darlings turned synth-pop enigmas Electric Youth.

First on the bill were glam-punk locals Girlfriends & Boyfriends, who made sure to thank the crowd for making it out to an early show, surely "skipping their dinners!" The quartet set out at a blistering pace, their performance marked by the meeting of angular, glassy guitar fused together with droning ribbons of synth and powerhouse drumming.

Peter Panovic's vocal delivery was something of a callback to the likes of new-wave heavies Robert Smith and David Byrne, and no doubt earned the modest head bobs emitted from the crowd. While Girlfriends & Boyfriends had a sound easy enough to vibe along to, they subtly lacked an undertow of much substance, culminating in a decent, if somewhat unremarkable, set.

Introspective alt-folksters Midnight Faces

were next up. The first lament of Philip Stan-cil's vocals, drenched in a thick, breezy reverb, crashed over a more than receptive audience; it was clear the band's dark '80s dream aesthetic would mesh well with the crowd. Highlights included the shimmering, nostalgic eclipse of "Wake Me" as well as the jangly, buzzed up "Donna," the latter of which gave away multi-instrumentalist Matthew Doty's past involvement with Jonny Pierce of The Drums. These cerebral rockers lured the stragglers onto the floor of the Biltmore and set the tone for what was to come next.

Known best for their contribution to the neo-noir soundtrack to the 2011 film *Drive*, Electric Youth brought with them their unique brand of synth-pop. For the past two years, the duo have hidden themselves away to work on crafting new material, finally ending their self-imposed exile with the debut of their first full length album, *Innerworld*.

True to its name, the record offers contemplative, lush soundscapes scattered with the emotive, textured vocals of Bronwyn Griffin and the '80s saturated drumming of Austin Garrick, which transferred into an unassumingly explosive performance.

Through a mirage of smoke and a pulsating array of coloured strobes, Electric Youth delivered the feeling of a delicious nostalgia to the Biltmore through the aching idealism of the hazy "The Best Thing" and swirling "WeAreTheYouth" before tumbling over into dance-y, movement friendly tracks like "Tomorrow" and "Right Back to You." By the time the sweeping, astral fade of "A Real Hero" rang out across the floor, the crowd had been palpably enthralled by the afterglow of Griffin's performance, most of whom leaned into the low stage of the Biltmore to create an intimate feel to a concert that could easily have been played at a much larger venue.

Even after the last strokes of synth washed over the floor and the crowd was forced to resurface, effectively breaking the hypnotic trance the duo had lulled them into, I was

all too aware of the singularity of their act, knowing full well that with an offering as quietly triumphant as theirs, I expect Electric Youth will catapult well into the Canadian music scene. I was just happy to have been along for the ride.—*Missy Martin*

ALL THEM WITCHES / ERIC CAMPBELL & THE DIRT / OUTSIDE DOG @ THE COBALT / NOVEMBER 9

"...All Them Witches took off into a raw, hypnotizing blend of hard, twisted guitars and purposeful drums. Parks' spoken word lyrics evoked voodoo, incantations, and dark nights in the bayou; like something out of *Midnight in the Garden of Good and Evil*. The emotional intensity never wavered as All Them Witches continued to seduce the crowd with the darker, more sinister side of southern charm throughout their hour long set. The standout track of the evening was "Charles William," a beautiful traveler's tale of redemption and loss. ..."—*Emma Kansiz*

**To read the rest of this review, head over to www.Discorder.ca*

LIL B / DKAY @ FORTUNE SOUND CLUB / NOVEMBER 11

"... Despite Lil B's prolific discography, the artist fell back on some serious classics, such as "Like a Martian" and "Ellen Degeneres." Regardless of the content of these songs, Lil B fueled the crowd in ways unlike a rhyming stooge would, and performed with a sincerity that bordered on the manic. New hit, off the Ultimate Bitch mixtape, "No Black Person is Ugly," swooned the crowd into a sweaty slow dance, and pinpointed the exact whereabouts of some not-ugly people in the audience.

Ending the night with an absolute barn-burner, "Wonton Soup," The BasedGod assembled a sandwich of fourteen women on stage, with him in the middle like some sort of dancing piece of meat. ..."—*Sam Hawkins*

**To read the rest of this review, head over to www.Discorder.ca*

IS THIS A JOKE?: DINO ARCHIE / SUNE DHALIWAL / IVAN DECKER / GRAHAM CLARK @ ELECTRIC OWL / NOVEMBER 19

"... Decker's big laughs came from his labelling of the Downtown Eastside ("Gastown but just a bit more east") and his derision toward his hometown of Ladner. Decker finished with a callback to Archie's Instagram encounter, and left the audience impressed and eager for more.

Finally, Graham Clark closed the show with some minimalist prop comedy, holding a phone book for the majority of his set. Clark played to a generation eager to be nostalgic, and thankful we were born just early enough to tell our temporal inferiors, "You're too young to remember that." ..."—*Hannah Thomson*

**To read the rest of this review, head over to www.Discorder.ca*

MUDHONEY / B-LINES / TOUGH AGE @ RICKSHAW THEATRE / NOVEMBER 22

It's been 26 years since Mudhoney defined Seattle grunge with "Touch Me I'm Sick." The dirty distortion on both the track and their debut, *Superfuzz Bigmuff*, inaugurated a movement and made the Sub Pop darlings among the most influential groups on the scene.

Never wavering from no-bullshit rock 'n' roll along with the refusal to take themselves seriously are what's cemented the group's longevity. Especially frontman Mark Arm, who has recoiled at the suggestion his band is ironic—even though he's credited with coining the term "grunge."

Possibly contributing to Mudhoney's modesty is their lack of commercial success, despite underground popularity and an extensive catalogue. Nevertheless, their most recent tour, in support of 2013's *Vanishing Point*, brought the foursome to Vancouver on Saturday night.

The Rickshaw Theatre steadily filled with those raised on Superfuzz to kids just catching up. Anticipation for the headliners didn't go past the supporting acts, starting with Tough Age. "It's an honour to play with Mudhoney," lead singer Jarrett K. said. "Mudhoney is Penny's favourite band." Guitarist Penny Clark affirmed the claim with a grin.

Performing at home for the first time since relocating to Toronto, Tough Age delivered an assortment of favourites, including "We're Both To Blame," and charismatic new songs, such as "50 Girls 50," that were charged with all the catchy hooks and sugary scuzz the group is beloved for.

Things progressively got heavier with local punks B-Lines. Lead singer Ryan Dyck writhed on the floor as if possessed by the devil, neurotically shrieking through scrappy cuts like "Nervous Laughter." The feverish "Opening Band" closed their set, after a facetious name-check of—almost all—Seattle's grunge royalty. "Thank you, we're Mudhoney. We're Pearl Jam. We're Soundgarden. Go home now."

Arm, Steve Turner, Guy Maddison, and Dan Peters took the stage to applause and raised beer cans. Without added introduction, Mudhoney blasted into "In 'n' Out of Grace," sounding grimy as ever and showing their muscle certainly hasn't deteriorated with age. The band explored their career's length, fusing songs like 1989's "Flat Out Fucked" and 2013's "Chardonnay" with droning transitions. Moshers hurled themselves for the entirety of the show, going wild, expectedly, on "Touch Me I'm Sick," while the overflow climbed on the venue's surrounding couches.

Arm's vicious scream never faltered, angst-filled on "Judgement, Rage, Retribution and Thyme," on which guitarist Turner slung some of his best sludge. Peters' skin pounding, too, was particularly savage on "Where The Flavor Is" alongside Maddison's meaty basslines.

Stripped of his rhythm guitar toward the end of the set, Arm further exhibited his frontman prowess, strutting with cheeky, Iggy bravado for "I'm Coming Back For

More"—which the group did, after leaving for a moment. "Sorry this is taking so long," Arm laughed. "Guy really had to pee."

Mudhoney needs neither gimmick nor artifice to be good—their brilliance lies in simplicity. Following an encore that included a snarling rendition of Fang's "The Money Will Roll Right In," the band blew kisses into the crowd and pulled each other in for a hug. Then, they were gone, leaving the rest of us with beer soaked shirts, ringing ears, and the overwhelming feeling of just witnessing greatness.—*Yasmine Shemesh*

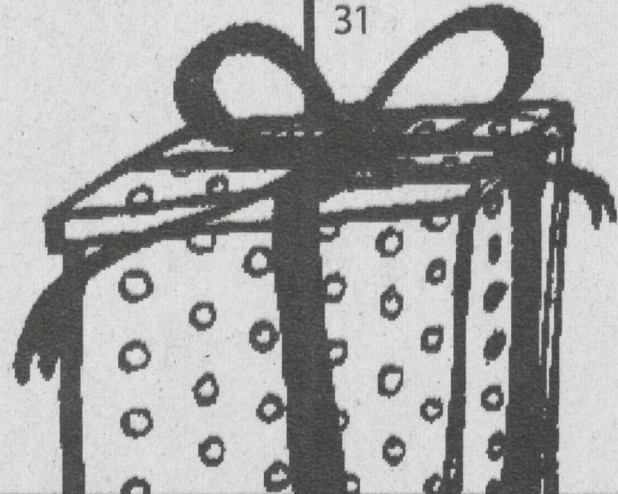
THE PIZZA UNDERGROUND / DEAD SOFT RICKSHAW THEATRE / NOVEMBER 23

"... It was 9:55 p.m., the crowd was slowly pushing forward and Culkin's name was echoing around the room in whispers of anticipation. The smell of pepperoni and parmesan cheese was thick in the air, and the lights grew dim.

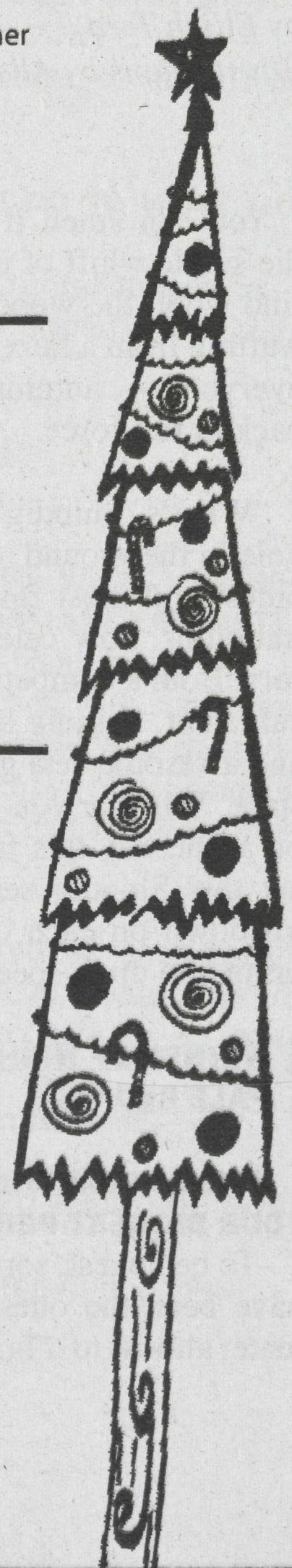
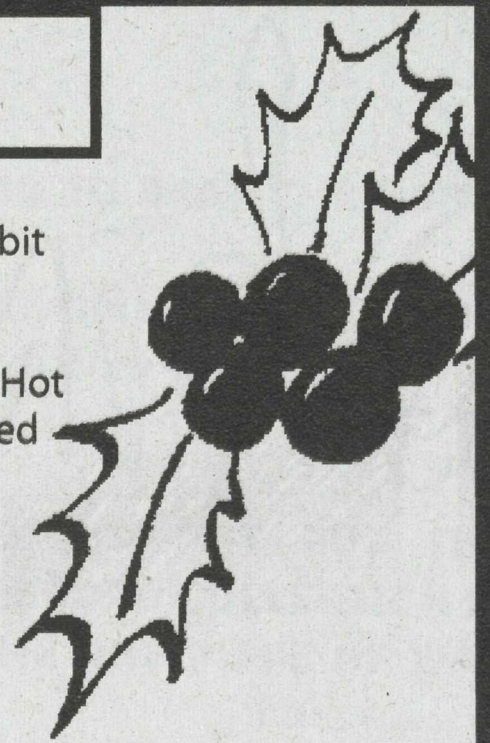
At 10 o'clock, the world's best pizza-themed Velvet Underground cover band arrived with a torrent of applause, all donning dark sunglasses, holding bottles of beer, and smiling from ear to ear. They began tambourine-ing their hearts out, bashing pizza boxes with drumsticks, strumming simple chords, and playing their pun-filled tunes that would make Lou Reed roll over in his grave — all while passing out pizzas into the crowd, for everyone to enjoy. ..."—*Jasper Wrinch*

**To read the rest of this review, head over to www.Discorder.ca*

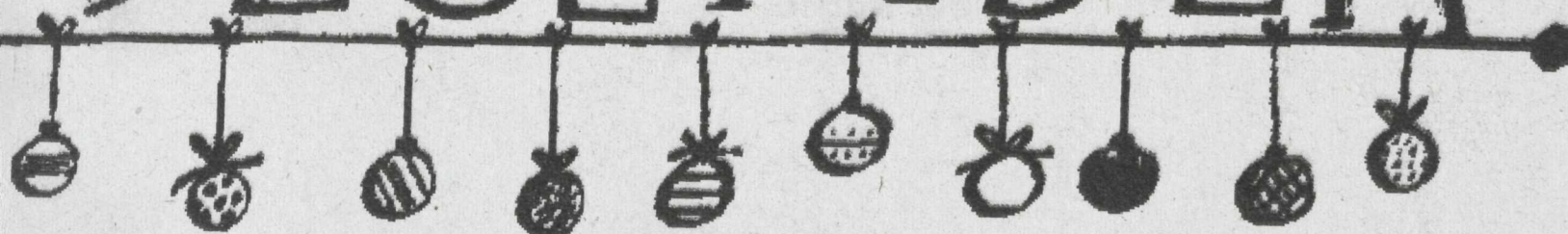


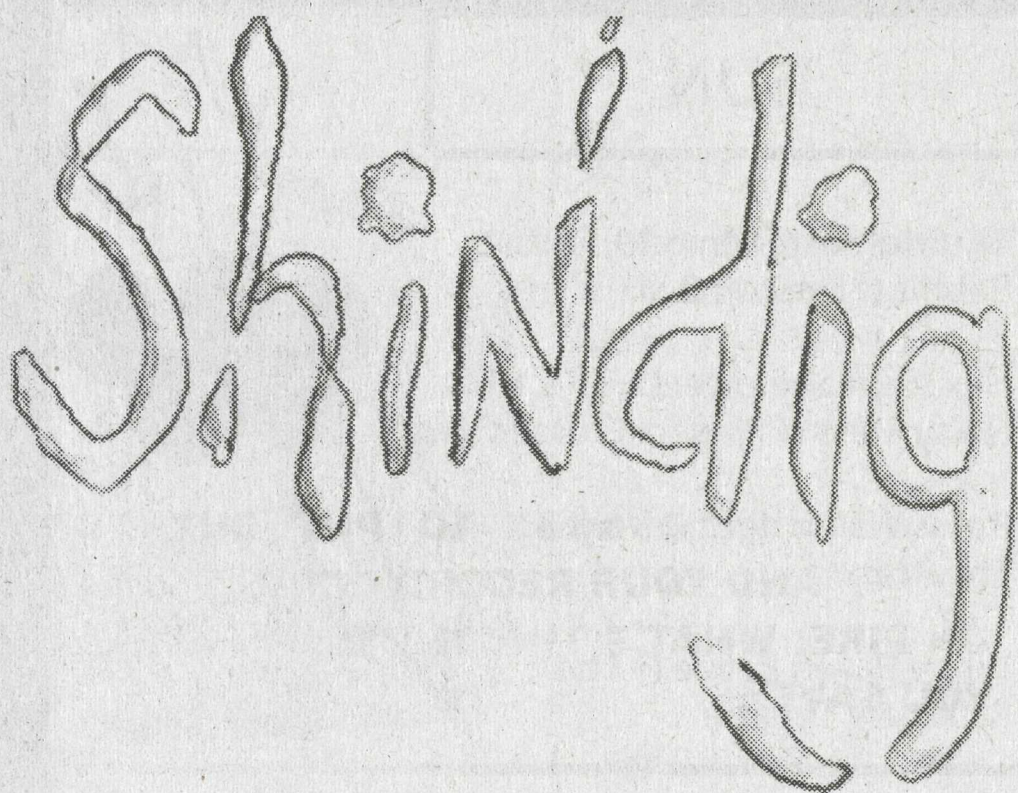
M	T	W	THU
1 	2 CiTR presents Shindig: Glad Rags, Stanley Park, Tarantula Head @ The Hindenburg The Ataris, Hot Panda, Teenage Kicks, The Greatest Sons@ Biltmore Cabaret	3 Alvvays, Absolutely Free @ Biltmore Cabaret Big Joy Festival @ Various venues	4 Skinny Kids, Other Jesus, Rec Centre, Pop Drones @ The Hindenburg Deafheaven, Sumac, Balance @ Rickshaw Theatre Allah-Las, Tashaki Miyaki @ Electric Owl Not Half Bad, Sightlines, Poor Form, Sweet Dee @ Red Gate Big Joy Festival @ Various venues
8	9 CiTR presents Shindig: Ace Martens, Funk Schwey, GBBGs @ The Hindenburg	10 Pallbearer, Solstafir, Mortals @ Biltmore Cabaret	11 Angry Snowmans, The Tubuloids, Making Strangers @ SBC Restaurant Kymatica, Bushwhacker, Alchemy Chamber @ The Media Club Author & Punisher @ The Hindenburg
14 Phantogram, Mounties, Dear Rouge @ Vogue Theatre	15 CiTR presents Shindig: Raised on DJs, The Plodes, Purple Hearts Social Club @ The Hindenburg		
21	22	23	24
28	29	30 	31

	FRI	SAT	SUN
	5 Diecember Fest #6 @ Rickshaw Theatre White Lung, Mormon Crosses @ Electric Owl Love Cuts, Calvin Johnson, Imaginary Pants @ Fingers Crossed Sur Une Plage @ Astoria Big Joy Festival @ Various venues CITR & Discorder Sponsored Bar Brothers @ Fox Cabaret	6 Diecember Fest #6 @ Rickshaw Theatre What's Wrong Tohei, Did You Die, Gun Control @ Legal Grey Area Big Joy Festival @ Various venues	7 My Brightest Diamond, Rabbit Rabbit @ Electric Owl Hex Appeal, Flowers & Fire, Hot Noisy Mess @ Fingers Crossed Rufus Wainwright @ Vogue Theatre White Raven Revue @ The Rickshaw Theatre
	12 Shawn Mrazek Lives!, The Flintettes, Candela Farm @ Astorino's Beat Connection, Deep Sea Diver @ Electric Owl Hildegard's Ghost, Fist Full O' Snacks @ 303 Columbia La Chinga, Blacked Out @ The Hindenburg CITR & Discorder Sponsored - Sallie Ford @ The Media Club		13 Dada Plan, Sinoia Caves @ Western Front Weed, Peace, Woolworm, Other Jesus @ Alf Haus
	18 Ladyhawk, Needles//Pins @ Biltmore Cabaret The Lower 48, Catlow, Combine the Victorious @ The Hindenburg	19 Kingfisher Bluez Xmas @ The Hindenburg The WPP, Dead Quiet @ The Cobalt	20
	25	26	27 Bend Sinister, The Tourist Company @ The Imperial



DECEMBER.





HEROES OF SHINDIG, PT. 1

by Elijah Teed //

Illustrations by Alison Sadler

You can smell it hanging in the dry air: the subtle whiff of mothballs on vintage merino wool; the woody perfume of beard oil, wafting from a faux lumberjack. That's right, everyone — autumn is here, and Shindig is back in full force.

“What's Shindig?” you ask, from your hole in the ground. Only one of Vancouver's oldest and most revered independent music traditions, now celebrating its 31st anniversary. Both a competition and showcase of local talent, Shindig has seen over 800 diverse and awesome acts get drunk and rock out on stage. Whether you've neglected to come out on a Tuesday this fall, or you've seen every act this Shindig season, *Discorder* has the lowdown on each of the nights' winners to bring you up to speed.

WINNER OF NIGHT 1: **PALE RED**

ASIDE FROM SHINDIG, WHAT HAS BEEN YOUR BIGGEST PERFORMANCE TO DATE?

-To be honest, some of our favourite shows have been the ones that few came to. Intimate, almost to a fault.

YOU'RE PLAYING YOUR VANCOUVER DREAM GIG. WHAT LOCAL BAND ARE YOU SHARING THE BILL WITH, AND AT WHAT VENUE?:

-A real mash-up blender would be great, with groups like Rambone and the Wet Reality, Hag Face, and Glad Rags. At the Media Club. No, on top of Science World.

WHERE DO YOU GO TO BEAT THE POST-JAM MUNCHIES?:

-We definitely have affordable tastes. Cheap pizza, gummy candies, condensed milk in the bath. Any corner will do.

SOMEONE FORGOT TO PUT OUT THE SPLIFF AND YOUR RECORD COLLECTION IS ON FIRE. WHAT'S THE ONE PIECE OF WAX YOU SAVE?

-Ki-Ban by Aburadako (Miles), The Age of Consent by Bronski Beat slowed to 16 RPM (Charlotte), my \$1 copy of Jobriath, or Tusk by Fleetwood Mac (Portia).

WHEN YOU'RE NOT BUSY WRITING HITS, WHAT DOES THE BAND DO FOR FUN?

-We like to sit in the bathroom photographing each other with novelty glasses and blowing smoke into each other's mouths.

WHAT CAN PEOPLE DO TO HEAR MORE PALE RED?

-“Paleredband” is our handle on Twitter, Tumblr, and Bandcamp. We're on Facebook and YouTube too. Or just tweet at us and we'll get pizza together and pass some smoke around.

WINNER OF NIGHT 2: **STILL CREEK MURDER**

ASIDE FROM SHINDIG, WHAT HAS BEEN YOUR BIGGEST PERFORMANCE TO DATE?

-Wunderbar in Edmonton last winter. When people leave their homes in -40°C wind chill winter, you know they really care about music.

YOU'RE PLAYING YOUR VANCOUVER DREAM GIG. WHAT LOCAL BAND ARE YOU SHARING THE BILL WITH, AND AT WHAT VENUE?

-Johnny de Courcy at the Dairy Queen parking lot on Hastings.

WHERE DO YOU GO TO BEAT THE POST-JAM MUNCHIES?

-Budgie's Burritos!

SOMEONE FORGOT TO PUT OUT THE SPLIFF AND YOUR RECORD COLLECTION IS ON FIRE. WHAT'S THE ONE PIECE OF WAX YOU SAVE?

-Still by Joy Division (Sam), "I'd leave this world with my collection. Without it, I am a shell of a human." (Shay)

WHEN YOU'RE NOT BUSY WRITING HITS, WHAT DOES THE BAND DO FOR FUN?

-Free Street Fighter at Guys & Dolls. Even if that one stick doesn't go up.

WHAT CAN PEOPLE DO TO HEAR MORE STILL CREEK MURDER?

-Come see us at 333 on December 12 with Dead Soft, Crystal Swells, Hermetic, and MALK or go to stillcreekmurder.com

WINNER OF NIGHT 3:
REVERED

ASIDE FROM SHINDIG, WHAT HAS BEEN YOUR BIGGEST PERFORMANCE TO DATE?

-Shindig was Revered's first and only performance to date!

YOU'RE PLAYING YOUR VANCOUVER DREAM GIG. WHAT LOCAL BAND ARE YOU SHARING THE BILL WITH, AND AT WHAT VENUE?

-The Vancouver Opera opens for me and we perform in Burrard Inlet on a semi-unloaded freighter ship while using the remaining shipping containers as the stage and set decor.

WHERE DO YOU GO TO BEAT THE POST-JAM MUNCHIES?

-The recesses of my mind to feast on my ego, freshly engorged from performing brilliance.

SOMEONE FORGOT TO PUT OUT THE SPLIFF AND YOUR RECORD COLLECTION IS ON FIRE. WHAT'S THE ONE PIECE OF WAX YOU SAVE?

-The soundtrack from Transformers: The Movie (1986).

WHEN YOU'RE NOT BUSY WRITING HITS, WHAT DO YOU DO FOR FUN?

-Indulge my insecurities, so that I'll have more hits to write.

WHAT CAN PEOPLE DO TO HEAR MORE REVERED?

-Go to soundcloud.com/emmett-hall-revered. New tracks to be posted come December, hopefully.

WINNER OF NIGHT 4:
MALK

ASIDE FROM SHINDIG, WHAT HAS BEEN YOUR BIGGEST PERFORMANCE TO DATE?

-We played this 10-band banger at The Railway Club a while back with some amazing bands like Woolworm, War Baby, and The Wandering Halls. I have never been paid that much at — or seen that many people in — the Railway.

YOU'RE PLAYING YOUR VANCOUVER DREAM GIG. WHAT LOCAL BAND ARE YOU SHARING THE BILL WITH, AND AT WHAT VENUE?

-Dead Soft, at the Commodore.

WHERE DO YOU GO TO BEAT THE POST-JAM MUNCHIES?

- We just make a shit ton of popcorn.

SOMEONE FORGOT TO PUT OUT THE SPLIFF AND YOUR RECORD COLLECTION IS ON FIRE. WHAT'S THE ONE PIECE OF WAX YOU SAVE?

-The Music Machine's Talk Talk or Neil Young's On the Beach.

WHEN YOU'RE NOT BUSY WRITING HITS, WHAT DOES THE BAND DO FOR FUN?

-Drink responsibly, not ingest illegal substances, jam on dad rock/wanker riffs 'til Miranda can't stand it anymore.

WHAT CAN PEOPLE DO TO HEAR MORE MALK?

-People can listen and buy our EP, Pre-historic, at our Bandcamp page (malkband.bandcamp.com) and watch the video for our single, "Switch," on YouTube.

WINNER OF NIGHT 5:
SKIM MILK

ASIDE FROM SHINDIG, WHAT HAS BEEN YOUR BIGGEST PERFORMANCE TO DATE?

-I've played some pretty cool shows, but the best show for me was at the Lexington in London UK with Brasstronaut. It was just packed with Canadian ex-pats and we felt right at home.

YOU'RE PLAYING YOUR VANCOUVER DREAM GIG. WHAT LOCAL BAND ARE YOU SHARING THE BILL WITH, AND AT WHAT VENUE?

-My friend Michael Markowsky at the Orpheum Theatre. We do a show with storytelling, art, and music. It would be far out in a huge concert hall!

WHERE DO YOU GO TO BEAT THE POST-JAM MUNCHIES?

-Where is the closest slice of pizza?

SOMEONE FORGOT TO PUT OUT THE SPLIFF AND YOUR RECORD COLLECTION IS ON FIRE. WHAT'S THE ONE PIECE OF WAX YOU SAVE?

-Steely Dan's Aja because they got a name for all the winners in the world and I want a name when I lose.

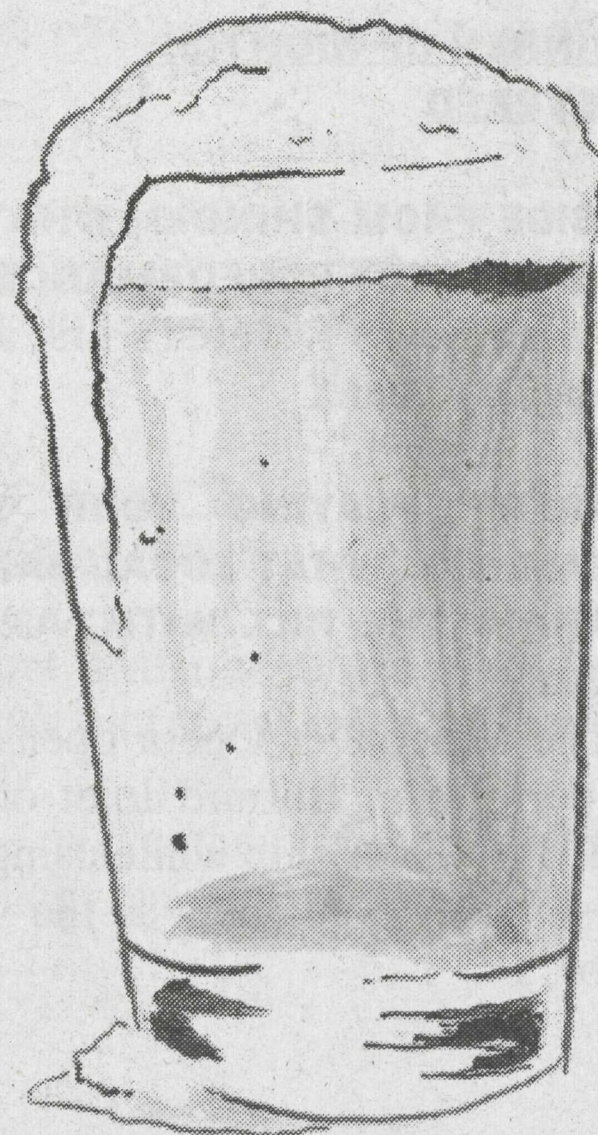
WHEN YOU'RE NOT BUSY WRITING HITS, WHAT DO YOU DO FOR FUN?

-I like to cook. Cooking is like composing music: you have to balance all the different flavours to make it taste good.

WHAT CAN PEOPLE DO TO HEAR MORE SKIM MILK?

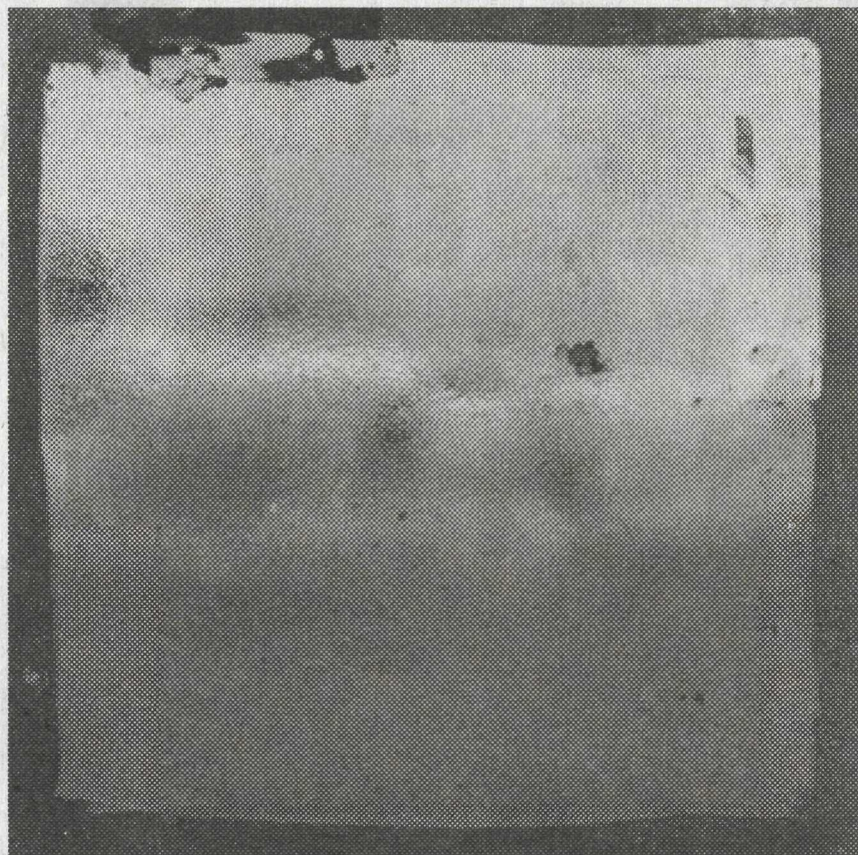
-I'm always posting new tracks, weird demos, and experiments on my soundcloud which you can find via www.skimmilk.ca

"What, that's it? But there's still so much more Shindig to go!" you cry. Fear not, faithful readers — while this may be all the time (and space) we have for our wonderful winners in print, keep your eyes glued to your screens for "Heroes of Shindig, Part II" to drop online in the new year, exclusively at discorder.ca





= under review. =



IAN WILLIAM CRAIG

A TURN OF BREATH
(Recital)

Nearly five years ago, I had the pleasure of attending Ian William Craig's performance "Because it Speaks of Nothing Speaking Everywhere" as part of the 10th annual Signal & Noise Festival. For the show, Craig sat at the centre of a semi-circle of small cassette recorders where, over the span of 20 minutes, he proceeded to layer and playback looped recordings of his voice in real time. After a shaky start, the music began gaining momentum, luring in those willing to be caught in its hypnosis. The performance left a lasting impression. This was not only due to the music, but also to the simple, purely analog, and wholly archaic process, which left little to be demystified.

Craig has come a long way since then, as evident in the aptly named *A Turn of Breath* (his most recent album on Sean McCann's Recital label.) Though Craig's scope remains analog tape and operatic vocals, his breadth of sound has increased. Guitar and organ parts ease effortlessly into Craig's songs, but they too feel as ghostly, as ephemeral, as the rest.

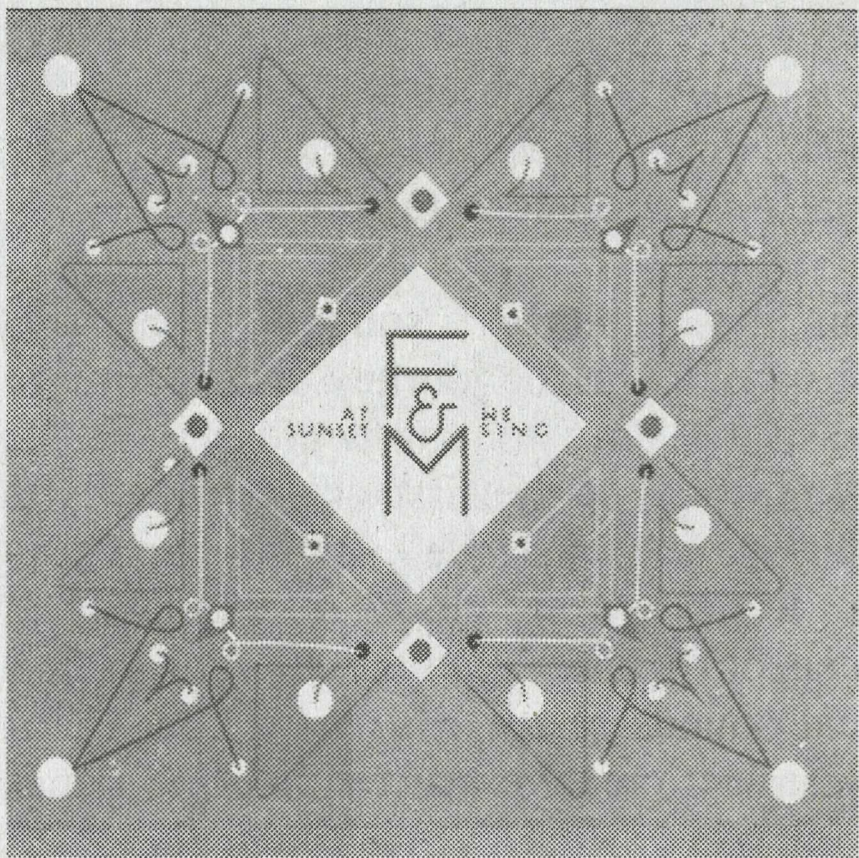
It is this quality of ephemerality that most distinguishes Craig's music; as if listening to *A Turn of Breath* instigates a momentary rift between our dimension and another, where magical sounds reside. Given the nature of his imperfect creative process, it's astonishing how delicate Craig's music actually is. — I would even go so far as to say that playing this record repeatedly feels risky, not unlike the act of pushing a house of cards to the brink of its collapse.—

A Turn of Breath is a tapestry of musical sources. Certain songs focus primarily around Craig's voice while other songs force the grit and grime of tape mechanics into the foreground. "TEAC Poem" strikes a nice balance between the two, while the two-part "A Slight Grip, A Gentle Hold" is simply stunning, with the shiver-inducing lines: "I allow my heaviness / A gentle hold / A slight grip / Knowing something has shifted / Knowing something has connected." Sung by Craig, these lines are enough to make one stop and appreciate the power of voice as an instrument. This is especially the case in a realm of music where vocals are typically buried deep in the mix, if they are present at all. — Adrian Dziewanski

F&M

AT SUNSET WE SING
(Self Released)

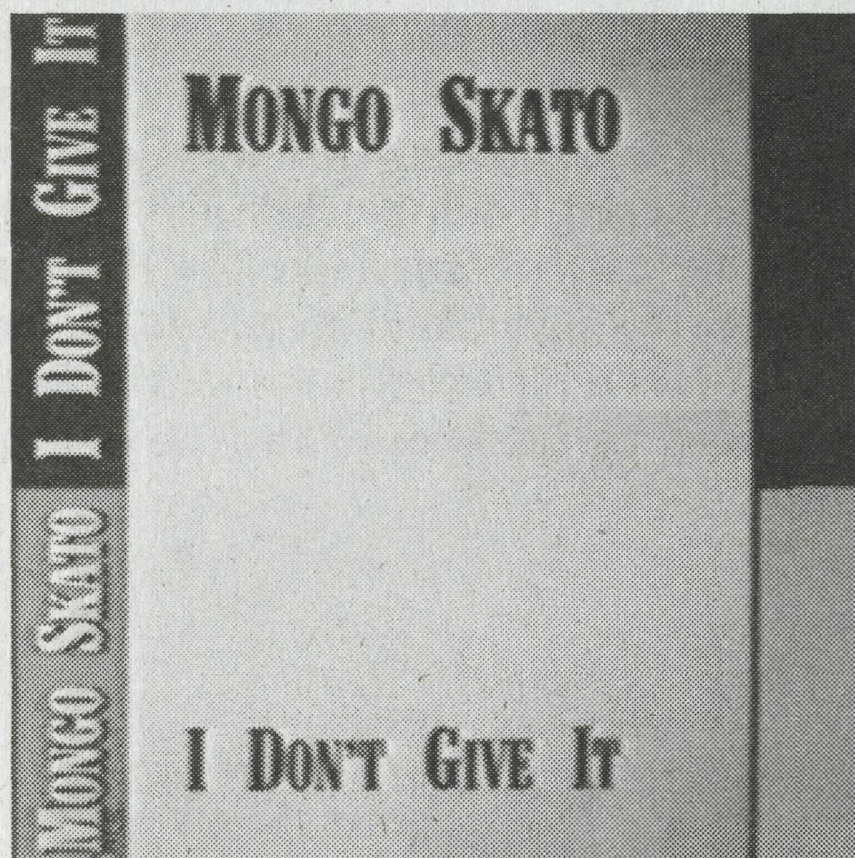
Remaining firmly Canadian, while borrowing from Fado, a form of music harking from Portugal that pays homage to tales of the sea and the life of the poor, Vancouver band F&M release their newest album, *At Sunset We Sing*. The album's sleeve notes offer insight into this influence: "Born from broken bones and promises, this record grew from a conscious decision to move our hearts and sorrows to Portugal."



Comprised of bandmates Rebecca Anderson, Ryan Anderson, and Bryan Reichert, *At Sunset We Sing* starts out subtly, with just a guitar and vocals. Simple but profoundly beautiful musicianship has long been a hallmark of F&M and opening track, "Hands In" continues that tradition. Ryan sings "I'm down / I'm down / I'm down for anything you have planned." When he exhales at the one minute mark it sounds like a choking effort not to cry and the cascading piano adds clarity to the pain at the song's core.

It is Ryan that we first hear on second track, "And We Will Mend Our Broken Hearts," before Rebecca's stunning voice emerges. This track introduces her to the listener and from here she moves into the haunting reworking of the late Russian Viktor Tsoi's song "Kukusha." F&M's version is engrossing and commands a stillness from listeners — a glimpse of what is to come on "I Have Never Seen Such Darkness."

The aural impact of *At Sunset We Sing* is reminiscent of The Beach Boys at their best; but like the surfin' Californians' *Wild Honey*, you can't help but wonder if *At Sunset We Sing* captured all F&M was capable of.
— Gary Jarvis



MONGO SKATO

I Don't Give It

(1080p)

Filled with plunky instrument samples, euphoric synth lines, and snappy percussion, *I Don't Give It* immerses, delights, and titillates listeners like a high-powered jacuzzi filled with orange soda. It is tumultuous and chaotic, pleasant, and cyclical.

Outdoing the album's warmth is its stylistic variability. Songs change from soulful, funky, and intimate into whimsical and detached with just slight changes to the mix. Within the first few measures the album shows off this shifting, transient nature. (A good example of this is opening track, "Fela".)

I Don't Give It is always busy but never overcrowded. Mongo Skato thrives by adding layers of skittering percussion and meandering synths, but does so without making the mix sound muddled or irritating. The album is packed with action and detail. Even the slowest tracks command the attention of listeners. Rich percussive variety and vibrant, sharp synth lines can innervate even the most listless of listeners. Energetic and playful, *I Don't Give It* has an ever-altering tempo and intensity which makes it at once relaxing and animated.

In true 1080p fashion, Mongo Skato rocks the tape compression. Dense, spastic, and crisp drum lines resolve into pulsing, four-on-the-floor kicks. The bouncy and energetic

percussion present on tracks like "Flythrua" and "A Mouth Erect Backing Track" are reminiscent of producers like Mouse On Mars and Urban Tribe. *I Don't Give It* is full of endorphin-steeped synth patches and samples akin to the work of artists like The Field and Stereolab. Mongo Skato hybridizes relentlessly between different dance genres without diluting the qualities of any one of them.

— Erik Johnson

C O R S A G E



A Procession
of Dreams

CORSAGE

A PROCESSION OF DREAMS
(Emblem Records)

For Corsage fans, this latest album is a must-have; for those of you new to the monumental Vancouver band, I envy the discovery you are about to make. A collaboration between Phil Smith, Bill Napier-Hemy, and their talented friends, Corsage has been an ongoing project since 1981.

With Smith on vocals and Napier-Hemy on guitar/theremin, they're joined by Ron Allan on bass and John Cody on percussion, replacing earlier Corsage drummer Chris Taylor. All are well-loved and nigh revered talents in Vancouver's alternative scene, comprised of members from The Pointed Sticks, Subhumans, and The Wasted Lives, to name a few.

Anything that Smith and his friends do is intriguing, entertaining, and bound to be lots of fun. Among my favourite Corsage songs are three from 1983's *The Phil Smith Album*: "Grecian Formula," "The Shame I Feel," and "I'm a Lion." On stage, Smith is theatrical

and larger-than-life; his words drip with portent. He's Vancouver's philosopher king, with a majestic voice able to proclaim universal truths. With the help of his bandmates, he can elevate music to the realm of art.

This latest album is a song cycle that tells the story of an heroic journey, from pain, bitterness, and grief to transcendence. At the opening notes of the first cut, "From Earth to Heaven with a Smile" Corsage and producer Ron Obvious create a sound that is both beautiful and sad to the point of pathos. The work is all of a whole, but if I must pick a favourite song, it is the *cri de coeur*/dance anthem "As I Must Leave You." This track totally kills, and the guitars at the end will blow you out of the room.

The songs are much enhanced by the lovely violin-playing of Meredith Bates and Belinda Bruce's just-right vocals (reminiscent of Volumizer's Shannon Oksanen). Talent-to-watch Gina Hemy-Bain and the Hipposonic Chorus add further percussive and vocal embellishment. In this new work, Corsage have created something that is beautiful, uplifting, and profound.

There is a saying by Albert Camus: "In the midst of Winter, I discovered within myself an invincible Spring." This record is the aural equivalent. Isn't that something we are all looking for at this chilly time of year? — Erica Leiren

THEE MANIPULATORS

SIMIAN AGAIN
(Neptoon Records)

Hot on the heels of two reunion shows — one opening for '60s garage rock icons The Sonics — esteemed Vancouver group Thee Manipulators have released their final seven-inch. Recorded just before the band called it quits a few years ago, the three songs that make up *Simian Again* capture the true essence of Thee Manipulators.

While each of the three possesses its own character, all share that familiar Manipulators feel. "It's Excruciating!!" is a rambunctious



SIMIAN AGAIN

garage rock blaster; propelled by a swirling keyboard riff and rapid fire drums, "It's Excruciating!!" culminates in a crescendo of wailing guitars. High pitched back-up vocals serve to compliment lead singer Mike Roche's genuine sounding rock 'n' roll holler. "Cry Real Tears" is more of an R&B driven ass-shaker, with a bouncing beat, jangling guitar, and rattling tambourine.

It is, however, the title track that really stands out on this all too short EP. "Simian Again" starts with a brilliant, bluesy guitar hook and slowly builds. The track gradually introduces a thumping beat, a deep bass line, rhythmic keys, and commanding vocals. Each part contributes a layer to construct the whole. Add in some hand clapping and some good ol' Manipulators fun as they call out in unison "Walk like an ape / Talk like an ape" and you have a serious rock 'n' roll song from a rock 'n' roll band that doesn't take itself too seriously.

It's a shame that *Simian Again* is Thee Manipulators final recording. While they do go out with a bang, after listening to these three songs (over and over) one can't help but wonder what could have been if these sessions had produced an entire album. I guess we just have to hope that Thee Manipulators get the rock 'n' roll urge every once in a while and treat us to one of their blazing stage sets!

— Mark Paulhus



ELECTRIC YOUTH

INNERWORLD

(*Last Gang*)

A whole new breed of sound is generated on *Innerworld*, the debut album from Toronto band Electric Youth. An album synthesized unlike any other, *Innerworld* is caught in liminality between the present and the future. Electric Youth, comprised of long-time duo Austin Garrick and Bronwyn Griffin, have written a perfectly orchestrated concoction of electro-pop songs that embody the free spirited and youth driven culture of today.

Fluidity and transience drive the album to its wondrous, dream-like state. *Innerworld* flows at a pace that is similar to waves crashing onto a beach — constant, yet jagged. Consistency is a key element of *Innerworld*, a collection of songs which never peaks, but instead stays true to a singular creative tone.

Innerworld's stylization is precise. Every note serves a distinct purpose in creating an overall sound that works together to fulfill an artistic vision. Motion through time and space are painted with the synthesized and futuristic musicality of Electric Youth's production style.

Innerworld explores the disoriented and pleasure driven culture of today's youth. The pains of being carefree are conveyed through Electric Youth's understated and poetic lyricism. "Runaway," the first single off of the album, exemplifies a longing to attain true freedom within the constraints of modern

society. With lyrics like, “Maybe we could just run away for good / Cause we’re both misunderstood,” “Runaway” conceptualizes the wanderlust desires of the youthful mind. “Tomorrow,” the eighth track on the album, illustrates spontaneity and vivaciousness with its transparent verses and clean-cut sound. Its harmonies are perfectly textured, leaving the song’s memory to linger.

While we remain entrenched in the everyday workings of the world around us, there lurks a desire to explore the unknown. The liberating sensation of delving into a world beyond the familiar can be found through music, and *Innerworld* certainly takes you to a place you never knew existed. — Alex Lenz



SKINNY KIDS

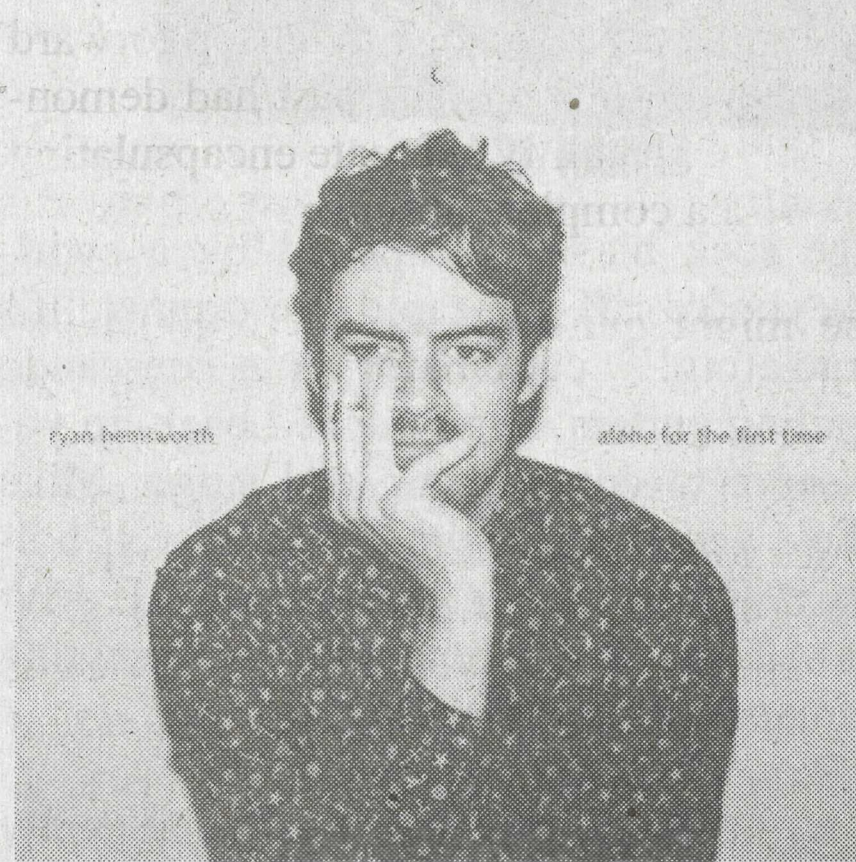
STRANGERS
(Kingfisher Bluez)

There is much to like about Skinny Kids’ new EP, *Strangers*. From its nostalgic hat tip to ‘60s psychedelia to the Marc Bolan-esque drawl of lead singer, Trevor Gray, the EP echoes an age of kaleidoscopes, hallucinogens, flower power, and white go-go boots.

More than all of that, these self-professed, reverb drenched, surf stompers, have created a masterpiece that is impossible to put down. Opening track “Stranger on the Highway” is long steeped in warm distortion, wah wahs, and infectious guitar riffs. “Psychic Down the Road” is a short and sweet hip shaker, that even Pulp Fiction’s Mia Wallace could lose herself to.

Tunes like these make it hard to discern Skinny Kids from neo-psychedelia contemporaries, Tame Impala, Pond, and Temples. *Strangers* fills a psychedelic space in today’s musical marketplace that is sorely lacking.

Truly a record for lovers of *Disraeli Gears*, lo-fi, and sweet ‘60s throwbacks, Skinny Kids are definitely a band to watch out for more of in 2015. — Victoria Canning



RYAN HEMSWORTH

ALONE FOR THE FIRST TIME
(Last Gang)

No stranger to Canada’s electronic music scene, Ryan Hemsworth combines a variety of different sampling techniques and melodies on his new album, *Alone For The First Time*. As suggested by its title, *Alone* is comprised of somber tones, with lyrics characterized by love and loneliness. But unlike past albums released by Hemsworth, *Alone* dives into great lyrical depth.

Evoking the glittery, bubbly remixes Hemsworth has produced in the past, opening track “Hurt Me” starts the album off with a fast paced, yet haunting tone. Colourful synthesizers pair off with repeated lyrics by an unfeatured artist.

Second track, “Walk Me Home,” transitions into the melancholy melodies that come to define the album. Featuring recording artist Lontalius, breathing over the chorus: “Leave me alone / There’s no room for me

/ Left in your heart" contrasts nicely with Hemsworth's replies to, "Never leave me alone." Like the song's shifting tonal waves, conventional lyrical structures match well with unique samples that build up and recede.

"Snow in Newark" functions well as the single for the album. Even more so than in "Walk Me Home," "Snow in Newark" feels less like a Ryan Hemsworth produced track and more like one produced by a lyrical artist. These lyrical tracks mark a bold step forward for Hemsworth, who in the past had demonstrated his own ability to create encapsulating music with a complete absence of vocals.

One might question whether Hemsworth had always wanted to make an album like *Alone* or if it is the result of a natural evolution. While *Alone* is colourfully entertaining, its lyrics and lyrical style are uncharacteristically conventional. The topics explored by Hemsworth don't extend very far beyond love and loss, both banal topics in the world of music. While in the past Hemsworth's music stood on its electronic beats, and their absence of any human voice, *Alone* combines Hemsworth's formerly wordless music techniques with more typical lyrical stylings.

This composition is what makes *Alone* so easy to listen to, and what marks Hemsworth's progression towards greater lyrical depth in his music. *Alone For The First Time* is a short but sweet listen for fans of Ryan Hemsworth and electronic music alike.

— Kenny Drabble

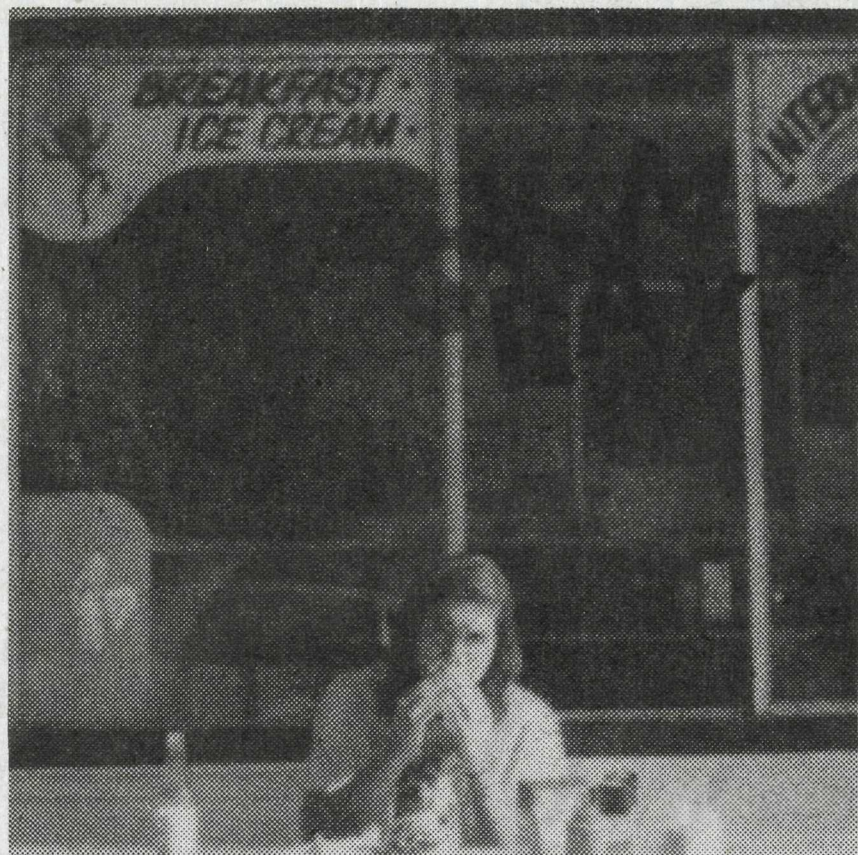
KIM GRAY

BACKSEAT BINGO

(Resurrection Records)

Trevor Kim Gray, the lead singer/guitarist of Vancouver trio Skinny Kids, has gone solo with his debut EP, *Backseat Bingo*. *Backseat Bingo* mellows out his band's surf-rock stomping, but keeps the reverb-heavy production intact.

The lazy, stoner tempos are easier going than what we've seen from Gray's previous work. For example, the insistent hand claps present on Skinny Kids' "Real Lost" have a



lot more energy than those backing the leisurely strum of Gray's own "Frank Sinatra." Slow, droning riffs played over lackadaisical drumming, complement this laid-back atmosphere, making *Backseat Bingo* reminiscent of a sedate ocean breeze.

Several rock touchstones are featured on the EP. "On Top" has a "Be My Baby" drumbeat and some Beach Boy worthy "woo-hoos." "Why is Red?" adopts an Oasis sneer, while "Slow Medication" has some of the roughest recorded Bob Dylan-style harmonica playing in the history of the instrument, which, given Gray's commitment to lo-fi, can only be a compliment.

With most lo-fi favouring punk-rock stylings and fuzzed-out guitar solos, it is initially disconcerting to see a lo-fi performer referencing his music as "doo wop." This approach seems inherently risky, as it's bound to scare off Frank Sinatra purists and fans of edgy lo-fi alike.

All these diversions from the Skinny Kids' sound show Gray stretching his boundaries and trying out new approaches. So while Gray seems better suited to his surfer day-job — and while this release brings few new ideas to the lo-fi table — we shouldn't be surprised if *Backseat Bingo* influences Skinny Kids to sound a bit more like The Ronettes from now on. — Thomas Barker

WITCH OF THE WASTE

BARE THEIR TEETH

*by Christopher Lennox-Aasen // Illustrations by Dana Kearley
// Photography by Noam Suissa*

“What really worked is we all hate each other and have nothing in common. So we all just did our own thing, completely in a vacuum, and then laid that down.” Ryan Fitzgerald’s broadening grin reveals his sarcasm, the Witch of the Waste vocalist leaning back in his chair while his bandmates chuckle. After a photoshoot outside in the crisp weather, the band members and I have taken refuge in a warm pub to conduct our interview.

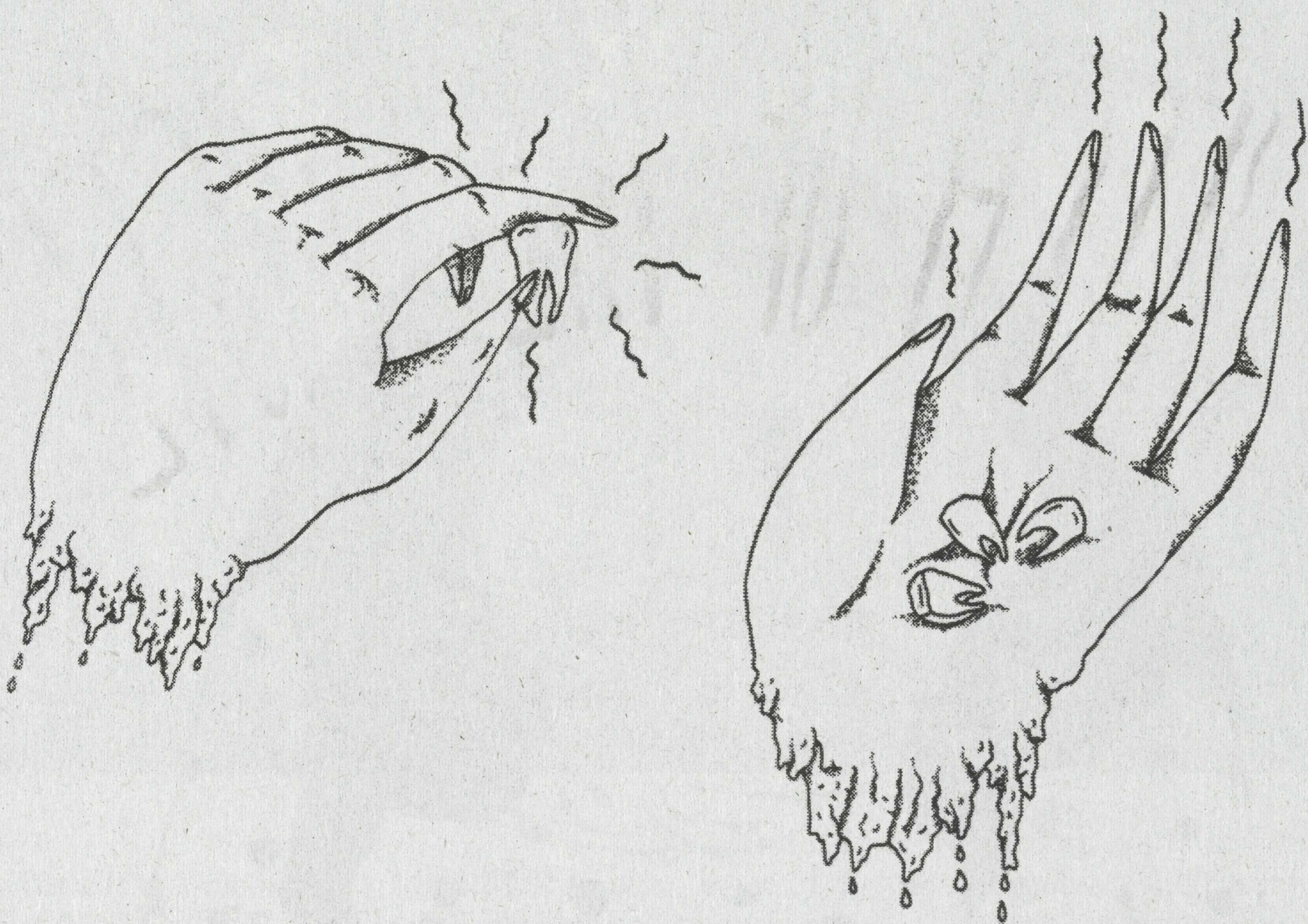
The Witch of the Waste that debuted back in 2010 is substantially different than the five members sitting before me now. The group has had a rotating slew of personnel since its inception but through the adversity, these guys have found a spark in their current lineup. The band’s motley crew is filled out by Phil Jones and Peter Sacco on guitar, Michael Holme on bass, and Jeremy Gilmartin on drums. When asked how this incarnation came to be, Fitzgerald says it was simple: “Phil was really good, and we knew him. Jeremy was really good, and we knew him. Mike was really good, and we knew a guy

who knew him.” Fitzgerald looks around the table at his bandmates, “and they aren’t assholes.”

“I got a call from Ryan. When a band needs a bass player because they’re opening for Gojira, you don’t say no” says Holme, the group’s fifth and newest member.

Gojira is just one of the names on an already impressive resumé of bands Witch of the Waste have shared the stage with. Intro-naut, Cloudkicker, Norma Jean, Ancients: if nothing else, the caliber of shows that Witch of the Waste has played is testament to the band’s chemistry. It also helps that the blistering music they play is seriously genre-bending. Witch of the Waste is a monster of a band.

“I don’t think we really fit in as hardcore, metalcore, death metal, or whatever; we’re mushed into this ugly ball of everything,” says Jones.



"WE WANTED IT TO SOUND THE WAY IT DOES WHEN WE PLAY LIVE ... THIS EP IS WARMER. NO TRIGGERS, NO SAMPLES, EVERYTHING YOU HEAR IS ALL ME DOING IT. IT'S REAL."

"We stood out, that's for sure," says Gilmartin, commenting on the festivals they've played that were mainly thrash or death metal oriented.

I ask exactly how many shows they've played this year, but the band seems to have genuinely lost count. The fellows try to list them off — many of which are remembered through injuries suffered in hilarious mosh pit-related incidents — but the truth is that after playing a certain number of shows, they all start to blend together. Following much deliberation, Sacco declares; "It was the most we've ever played in a year."

Despite this, Fitzgerald adds that "it wasn't enough," to an agreement of nods and "mhm"ns. This leads to Fitzgerald discussing tour plans for the New Year: "We'll do something... we don't have anyone backing us financially. For the most part, it's down to us."

Along with the shows and solidified lineup, Witch of the Waste have recorded their upcoming sophomore release, a triumphant bone-chilling six-song EP titled *Made of Teeth* which Fitzgerald describes, in relation to previous releases, as "faster, weirder, and scarier."





The EP was recorded by Mark McKittrick, mixed by Curtis Buckoll, and mastered by Stu McKillop from Rain City Recorders at night over a period of almost two weeks. This is a very different beast compared to their debut EP, *All Other Voices*. It further separates Witch of the Waste from the overproduced, technical oneupmanship that metalcore is sliding into these days.

"We wanted it to sound the way it does when we play live ... This EP is warmer. No triggers, no samples, everything you hear is all me doing it. It's real." says Gilmartin.

"Everyone was generally being themselves on this record," says Sacco. "There are few parts where Phil and I are playing the very same thing."

"We wanted to boil it down," explains Fitzgerald, "with the first EP, there was no plan. Each song was sort of looked at individually. On this one, we knew where we wanted it to start and where we wanted it to end."

As for Fitzgerald's part, his lyrics are the prose of nightmares, dreams, and the flow of consciousness: "I didn't write anything until the songs were written so that I could get a flow and have it all work together ... I didn't think of the writing as a very cognitive thing, I was just responding to the music."

I ask what the resulting lyrics were about and Fitzgerald takes a moment to think. "It doesn't matter what it means to me. I'm just the fucking guy who wrote it. I don't wanna tell anyone what to think, or what to feel if they hear it and read the words and it means something to them, then that's what it means. Once it's released, and there for people to hear, it doesn't belong to me anymore."

"Saying that makes you sound like such an asshole, man," says Sacco, and everyone starts laughing again.

Made of Teeth will be out in the spring as a digital download and on seven-inch. For the group's next performance, catch Witch of the Waste at the Rickshaw Theatre for Diecemberfest on December 5.

IN GOOD HUMOUR

ADAM PATEMAN

by Evan Brow // Illustrations by Jenna Milsom

Adam Pateman is a genuinely fun guy. With his chummy beard and playful, almost muppet-like voice, his casual humour, like you and him are cracking up doing bits late at a house party. That's part of what makes Pateman such an effective stand-up comedian. He's engaging and lively: a peppy, witty comic looking to pursue comedy wherever it takes him.

Like most comics, Pateman had an affinity for comedy starting at a young age. When not obsessing over Weird Al Yankovic, he would listen to Steve Martin records on repeat and even went as Groucho Marx for Halloween one year.

"In grade three, I acted out lines from the trailer for the movie *Cool Runnings* to a group of kids in a cul-de-sac near my friend's house, and I made them all laugh really hard," says Pateman. "I did an innocently borderline-racist impression of a Jamaican bobsledder and was instantly addicted to the reaction I got."

Pateman grew to love performance, with his first big foray onto the stage in grade 10. Along with a few older friends, Pateman wrote a sketch comedy play for the Vancouver Fringe Festival called "The Shabadoo Experiment." The show was a complex, surreal, absurdist production that threw limits out the door. For example, in the play Pateman "sang a love song about a centaur named Daria the

Quadrapped and there were two characters called 'The Dream Lions,' who were from a place called 'Bubblegum Hell,' which was an insane dream-world where a giant ogre would move people's apartments around like blocks of Jenga."

With that same theatre group, Pateman would go on to write and perform "Oliver Platt's Magic Spoon Orchestra," another sketch comedy play: only this time, weirder and longer. While Pateman attended the Douglas College Theatre Program from 2002 to 2005, he was always drawn to comedy first, but specifically stand-up comedy.

"I did my first [stand-up] set the summer after high school at the old Yuk Yuk's back when it was at the Plaza of Nations during a kind of comedy lull," says Pateman. "People weren't particularly interested in going to comedy clubs at the time I don't think, and the place looked more like a strip club than a place to see comedy. Instead of a light that flashes and tells you when your set is done, the host would tap a spoon against a railing backstage. Five out of the seven people in the audience were my friends, but one guy who ran a hip 'alternative' weekly show on Commercial Drive came down to see my set and started letting me do his show at a place called El Cocal."

Pateman soon became quite successful at stand-up comedy and continued to perform at Yuk Yuk's. Seven years after his start in



August 2002, Pateman moved to New York to further pursue comedy, hosting a show that featured sets by Reggie Watts, Hannibal Buress, and regular Saturday Night Live writers. Pateman then moved to Los Angeles to pursue comedy but ultimately decided to return to Vancouver — though New York and Los Angeles both presented Pateman with very interesting experiences.

“I’m very fortunate that I started comedy in Vancouver because the crowds here are very smart and really make you work for the laughs,” says Pateman. “This community fosters a lot of really great comics because of it, and the skills I learned here translated to New York very well because they too have a very similar sensibility. There’s also just a never-ending list of things to do in New York, which I miss sometimes when it’s 1 a.m. here and there’s nowhere to go, including a bus to get me home. Los Angeles also has a very strong and smart comedy scene and it’s another place that seems like a magnet for brilliant and talented comics. I just didn’t like the weather there.”

Lately, Pateman has been pursuing a palpable passion project. As a part of CBC’s crowd-voted comedy show pitch program ComedyCoup, Pateman, Max Mitchell, and

Brian Fukushima created the idea of Roll for Damage, a Dungeons and Dragons-inspired comedy series.

“It’s a show about five people with totally different and hilarious reasons for why their lives are a mess and they all meet once a week to play a pencil-and-paper role-playing game as a distraction from it,” says Pateman. “Their real-world problems bleed into the game and we use cool-looking indie-cartoon illustrations by co-creator Brian Fukushima overlaid on top of the footage to show what’s going on inside the imaginations of the characters. The show deliberately has no ‘nerd characters,’ just interesting people played by the best comedic performers we know.”

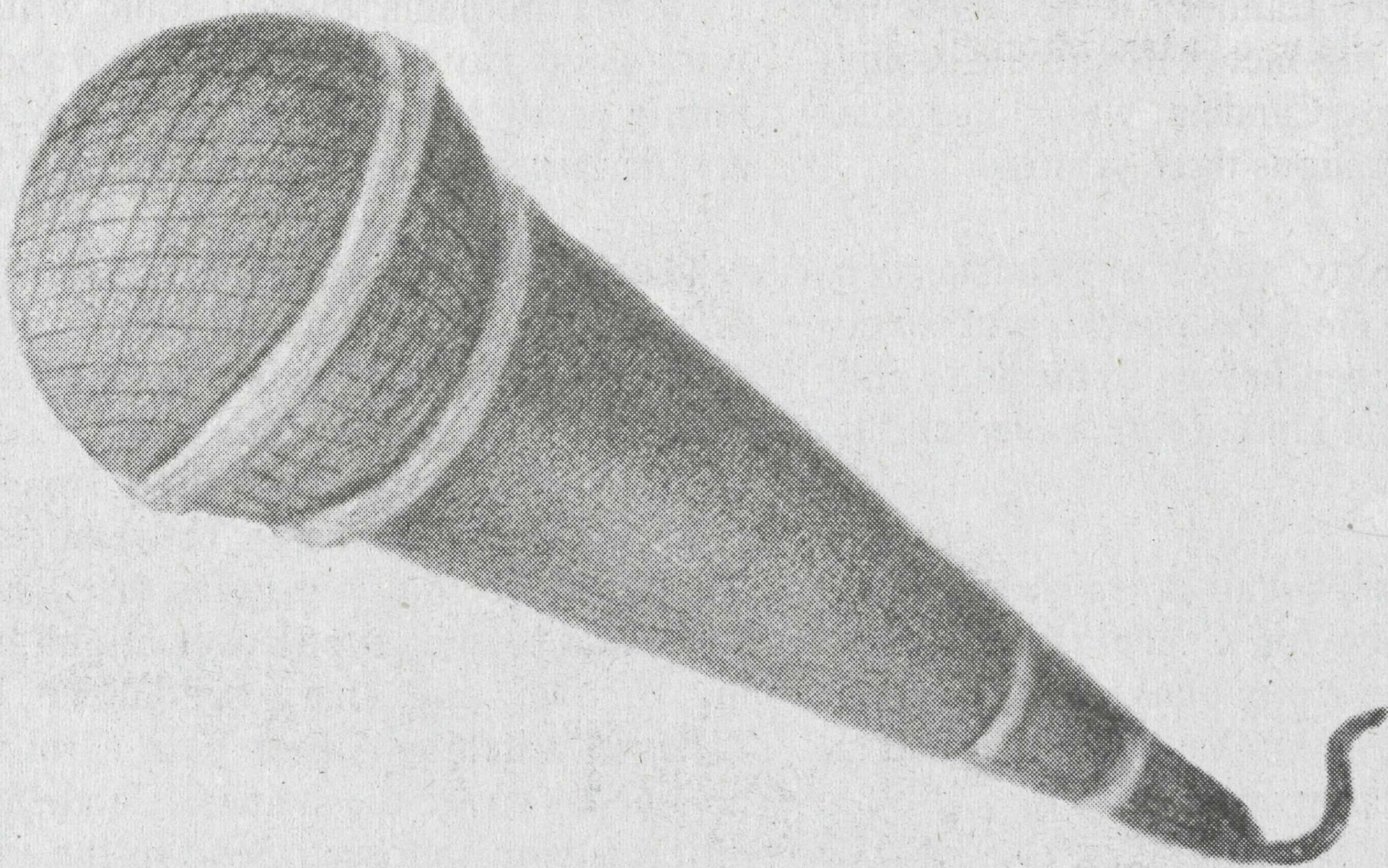
As Pateman strides into more-scripted comedy, it will be interesting to see how his determined exuberance will translate onto the screen. I fully expect him to display the spirited vigour he presents on-stage in everything he does.

If you want to learn more about Roll For Damage, be sure to check out <http://comedy-coup.cbc.ca/roll-for-damage>



"When I was asked to be on CTV's Comedy Now!, I had just moved to New York and nobody knew me nearly well enough to get me enough stage time to get prepared for the taping, so I immediately booked a comedy tour through the East Coast and Alberta to get ready. I did Boston and Halifax, then Vancouver and a long run of shows through Alberta, spending every cent I had on flights, greyhound buses, and my Brooklyn rent. The way comedy works though is that you get paid for club shows usually by cheque in the mail after the shows are done, so I had to wait until after I got back home to collect any in-come. So I was stealing avocados from Safeway and sleeping on couches. By the time I got to my final show in Medicine Hat, I only had \$1.52 to my name, and needed to somehow catch a \$50 bus ride to Calgary the next day and fly home on my already-booked flight. So I took the \$1.52, walked across from the venue to a dollar store, and bought a blank CD. Luckily I had an audio file of one of my sets on my laptop, so I burned it onto the CD and sold it to an audience member for \$10. I then went to the casino that was attached to the venue and turned that \$10 into something like \$17 at the roulette table, and that turned into \$58 at the blackjack table. The following day I had just enough for the bus ride and a breakfast sandwich."

**PATEMAN, ON
TURNING \$1.52
INTO \$58**



CANDELA Farm

HARVESTING ROCK 'N' ROLL CROPS DOWN ON CANDELA FARM

by Brett Mattson // Illustrations by Karl Ventura // Photography by Natalie Hoy

"I've got a trunk full of puzzles."

No, that's not a freaky sex jam from East Van rockers Candela Farm's new EP, *DADF#AD*. It's just fact of life for the group's frontman Andrew Candela, who's also a father of a rambunctious three year old.

"He can be pretty aggressive and has very few inhibitions. He loves puzzles and is very social, but has been known to hit other children. Toddlers are kind of little cavemen," he adds.

And while life's not all caveman wrangling and mind games for Candela, the former singer/guitarist for pop-punkers Plus Perfect says that having a kid has definitely had an impact on his songwriting.

"It's made it more dystopian," he says, "because it's hard being a father. It's very rewarding but I worry way more now, about my son and the world in general." However, taking

his personal concerns and placing them in a more universal context turned out to be an incredibly fruitful pursuit for the band.

"In the moments where I could write, that was a good way to say, 'I'm worried about my family or my son' but then ask, 'Okay, where are our larger anxieties coming from?'"

These new-found anxieties are plentiful in the lyrics of Candela Farm's new EP, *DADF#AD*, which pairs ragged, upbeat rockers with downbeat titles like "Sound of Decay" and "Living in the End Times." Indeed, Candela alternates between sweetly singing and belting out lyrics that are equal parts vicious and cryptic over bright, bouncing grooves and sharp saxophone blasts. "They're watching Athens burn / But there's no one to cover the flame," Candela sings on the album's closer, "Send in the troops / Spending up all of the surplus / Armouring cars driving us deep into end times."



"IT'S MADE IT MORE DYSTOPIAN BECAUSE IT'S HARD BEING A FATHER. IT'S VERY REWARDING BUT I WORRY WAY MORE NOW, ABOUT MY SON AND THE WORLD IN GENERAL."

"That's a rip off of a Slavoj Žižek book," Candela explains. "He has an idea of making up fake nostalgia for something that didn't really exist."

Compared with the songwriting of Plus Perfect, who broke up in 2012, the tone is a natural evolution for Candela. "What was I writing about before?" he asks himself. "Love songs, selected history songs. Probably sex, but I still probably write about that."

As his lyrics grow more personal, the practical move for Candela to do was pick a more personal name for this new band; a name for a musician transitioning into adult life, without the time to maintain a consistent lineup.

"I can always make music as Candela Farm and not have to call it by a new name [after every lineup change] or have to worry about replacing someone for a show," he says. "It's more fun making it project based: either a recording or a show, and whoever is able to do it does it."

As of now, the band's lineup consists of Alex Cooper on baritone sax, Barry Higginson on bass, Ryan Shimo on drums, and Tyler Mountenay on guitar. And while Candela has nothing but great things to say about the lineup, he's aware that personnel are bound to change in the future: "I'm hoping it'll stay kind of what it is right now, but I can't put pressure on it. It's too hard to operate that way as a band."

All of the players add their own personal touch to *DADF#AD*, but what's also unique is that all of the EP's songs were written and performed in Open D tuning, which the confounding title is a reference to.

"It's one of the dronier tunings and is really easy," Candela says. "The open D tuning [is] warmer and looser, but there's also more of a pulse behind the songs and a groove."

Of course, one could argue that there's a double-meaning to the title, pronounced "Dad Fad" for the uninitiated.



"I'm a dad, so I'm going through different life circumstances than the 20-somethings who are playing music," he says. "It was kind of a joke that would look cool in bold letters. It's not really that clever but it's like an inside thing for the three-million guitar players in the world."

Following their release show last month at The Lido, *DADF#AD* is now available as a digital download and a limited run of cassettes from Boat Dreams From the Hill — a trend more bands are following to help lower the costs of releasing music. As Candela explains, "We're not going into debt for an LP when most music is downloaded. A tape is like a more expensive promotional card."

With Candela and his barnyard crew bringing their rock 'n' roll farmers' market to an East Van neighbourhood near you, don't expect them to be rocking the block after midnight; late nights are no longer a fad for this dad.

"I'm too old, man," he says. "Those six-band shows that end at three in the morning? That's too kid stuff."

Catch Candela Farm at Astorino's on December 12 for the appropriately titled Battle of the Dads, where they'll be playing alongside other dad bands Shawn Mrazek Lives! and The Flintettes.



ON THE AIR

ALPHABET SOUP

Words & Photography by Rohit Joseph

// Illustrations by James McBreen

This interview has been condensed and edited for print

While CiTR is known for representing a diverse range of musical genres, about 13 per cent of the station's content falls under the realm of "spoken word" programming — which includes this month's On the Air, Alphabet Soup. Co-hosted by Matthew Walsh, Laura Tretheway, and Sarah Higgins, the show focuses on creative writing and storytelling produced by MFA Creative Writing students at UBC (a program of which the hosts also belong to). As *Discorder* found out, the show emerged from their desire to take the initiative and provide a platform for the unique creative writing coming out of UBC.

HOW DID ALPHABET SOUP GET ITS START ON CITR?

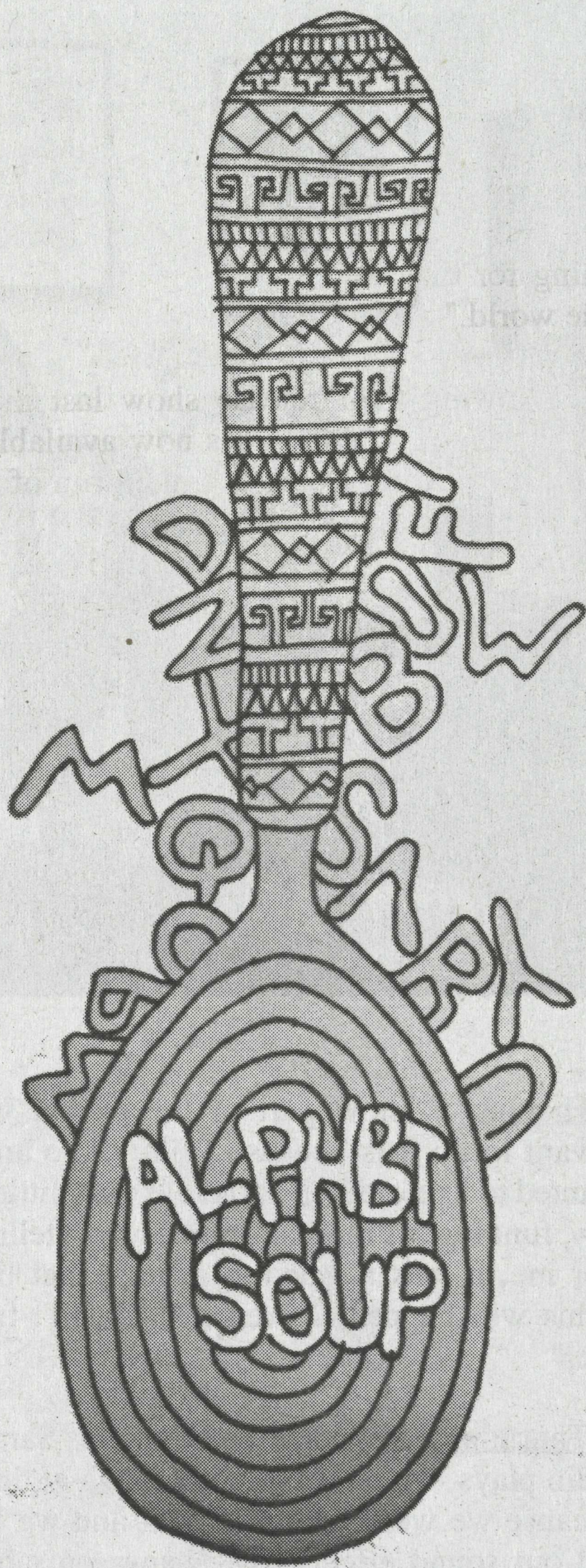
WALSH: Hugo, the volunteer coordinator at CiTR, came in and talked to our group of incoming MFAs about the radio station. I was interested in having a radio show and so as he was talking, I looked around the room to see who else might be interested. There was one other person in the room paying attention and nodding and it was Laura. We decided to do a radio show about what people are doing in the MFA program.

TRETHEWAY: And we picked up Sarah along the way!

WHAT ATTRACTED ALL OF YOU TO RADIO PARTICULARLY?

TRETHEWAY: There are really great writing podcasts out there. This is where I'm going to sound a little bit pretentious, but there's a really great New Yorker fiction podcast

that we've somewhat modeled our program after. They have somebody read their story and then talk about it. That's just a really fun way to get into the story and sometimes they sound better when they're read aloud. We don't often get a chance to talk about our stories that way in the MFA program because we're in a workshop setting where it's much more about, "How are we going to fix this?" But on the show, we're just talking about the story in a fun, no-stress sort of way. I think radio is really amenable to that.





HIGGINS: I know part of the reason why I want to do it is because I like radio and I wanted to explore it. But there is very little, if any, funding for radio dramas or storytelling. For me, it was a reaction against that like, "This will happen... even if you don't fund me!"

TRETHEWAY: We actually did one of Sarah's radio plays, which was a little tough at times because we were very new to it and we just did our sound effects like *bangs on table* "Someone walks in the room!"

HIGGINS: I think it got the point across.

WALSH: The next one we do will be better because we got skills now.

HOW WOULD YOU DESCRIBE THE SHOW TO SOMEONE WHO IS COMPLETELY NEW TO STORYTELLING AND CREATIVE WRITING?

HIGGINS: We invite creative writers onto the show, they read something they have written, and we chat about it. It's geared for people

who are new to storytelling because we're talking about how they write their stuff, why they wrote that particular piece, and where they're going to take it.

TRETHEWAY: So it's a really craft-based show but we try and be jokey and self-deprecating so that people will want to listen to us. It's just supposed to be a fun take on creative writing that happens around UBC campus.

WHAT'S YOUR FAVOURITE STORY OR MOMENT FROM THE SHOW?

WALSH: When Nicole was on and read all of her Google searches. That was really funny!

TRETHEWAY: One of my favourite moments from the show was from our very first episode. We were talking about words between different countries. We had an Irish guest so she taught us a bunch of Irish words that are like slang but not dirty slang. More cute slang, like "mankee." What does mankee mean again?

WALSH: I don't really remember but I assume it's describing something that's wet, rotty, or smelly.

TRETHEWAY: Mankee is what you'd call a bathmat when it got really gross. Like "Aw, that bathmat's really mankee." That was one of my favourite ones. But oh gosh, I shouldn't say that... they're all good!

HIGGINS: I think my favourite moments in the show happen when we stop talking about the story and we just start riffing on writerly things.

TRETHEWAY: That's where the good moments happen; when we set up some questions then we go off and just talk. I like the rapport the three of us have. We usually know the people we are interviewing really well so the best moments are totally unscripted.

If you're in the mood for great storytelling or just some great banter, then check out Alphabet Soup every other Wednesday at 11:30 a.m. on 101.9FM or citr.ca!



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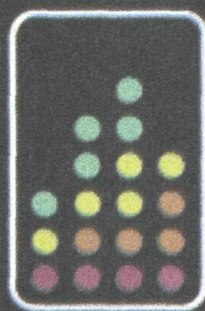
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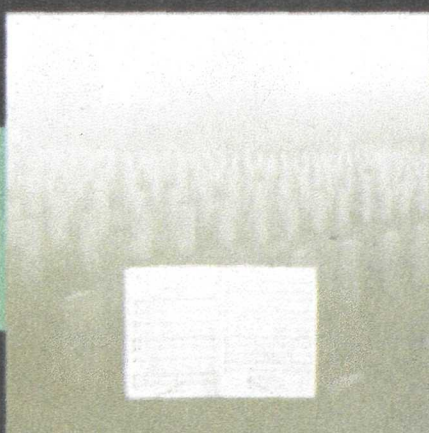
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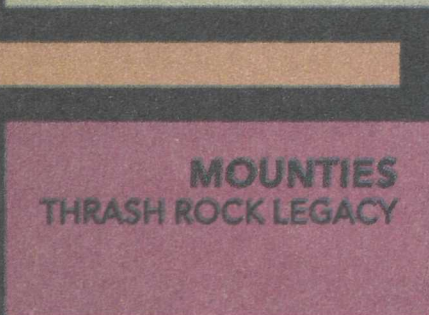
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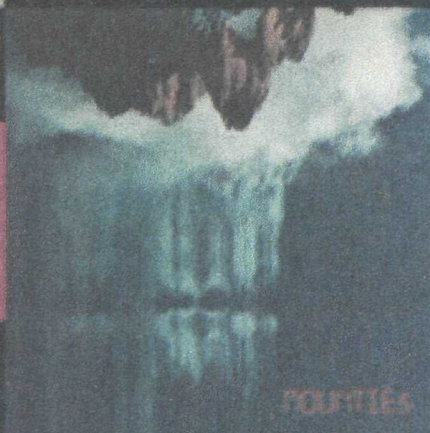
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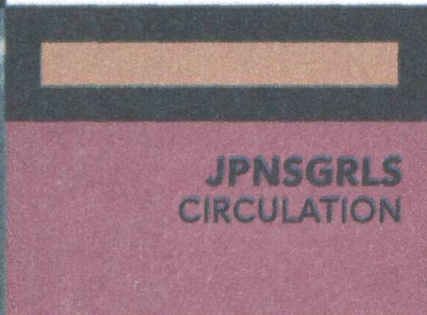
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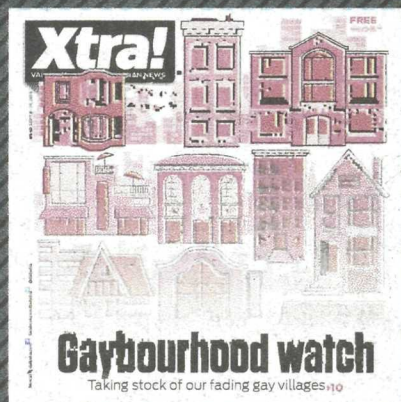
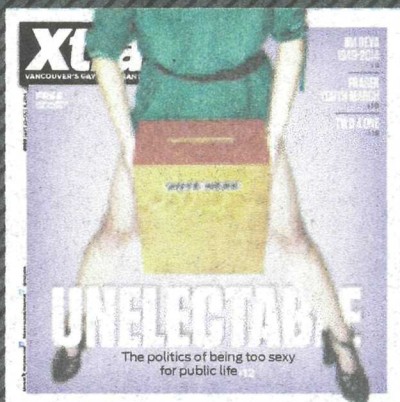
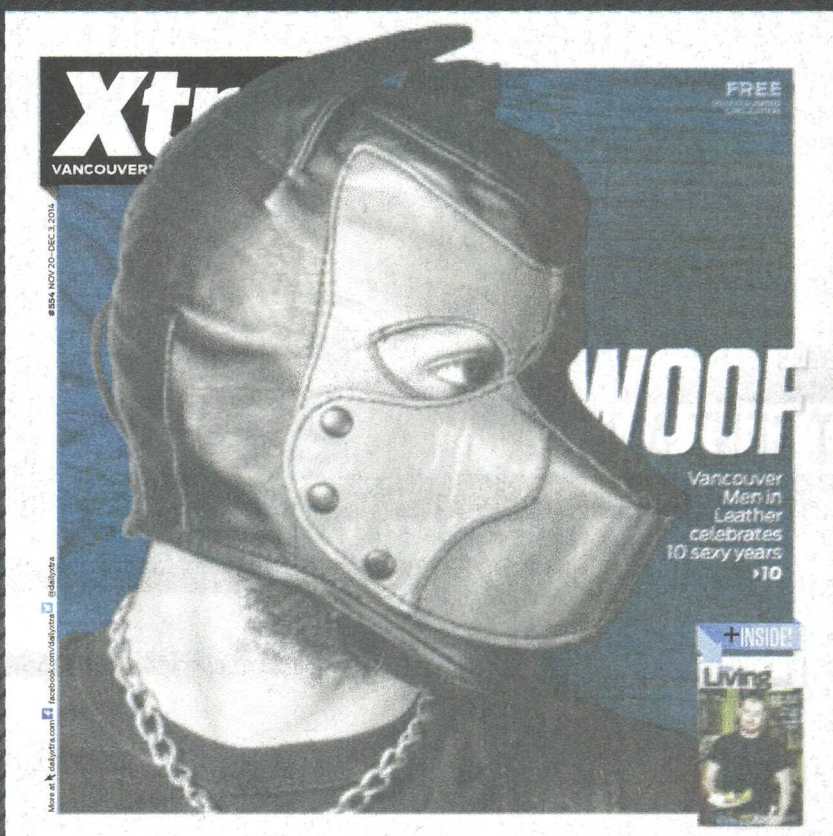
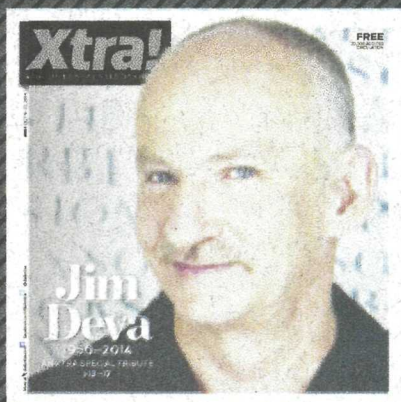
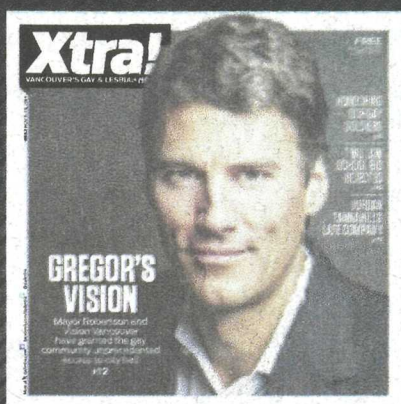
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6:00			CITR GHOST		CITR GHOST MIX	CITR GHOST MIX	CITR GHOST MIX
7:00	CITR GHOST MIX	PACIFIC PICKIN'	MOON GROK	CITR GHOST MIX	RADIO NO JIKAN	MOON GROK	
8:00					THE SECTOR		BEPI CRESPIAN PRESENTS...
9:00	BREAKFAST WITH THE BROWNS	QUEER FM VANCOUVER: RELOADED	SUBURBAN JUNGLE	MOONGROK	UP ON THE ROOF		CLASSICAL CHAOS
10:00				ROCKET FROM RUSSIA	THE SCREEN GIRLS	THE SATURDAY EDGE	
11:00		VIBES & STUFF	POP DRONES				SHOOKSHOOK-TA
	LANGUAGE TO LANGUAGE		MOON GROK	SOUL SANDWICH	THE CATS PAJAMS		
12:00	SYNCHRONICITY	MORNING AFTER SHOW	THE SHAKE-SPEARE SHOW	DUNCAN'S DONUTS	DAVE RADIO WITH RADIO DAVE	GENERATION ANNIHILATION	
1:00		SHINE ON	THE PERMANENT RAIN RADIO	MOON GROK	TERRY PROJECT		THE ROCKERS SHOW
2:00	PARTS UNKNOWN	GIVE EM THE BOOT	EXTRAENVIRONMENTALIST	SPICE OF LIFE	RADIO ZERO	POWER CHORD	
3:00				ASTROTALK			
4:00	THE BURROW	RADIO FREE THINKER	KEW IT UP	THUNDERBIRD EYE			
	THE LEO RAMIREZ SHOW	MOON GROK	ASIAN WAVE	STUDENT SPECIAL HOUR	NARDWUAR PRESENTS	CODE BLUE	LA FIESTA
5:00	LITTLE BIT OF SOUL	DISORDER RADIO	ARTS REPORT	SIMORGH	NEWS 101	MANTRA	CHTHONIC BOOM!
6:00			ALL EARS	UBC ARTS ON			
7:00	4'33"	FLEX YOUR HEAD	SAM-SQUANTCH'S HIDEAWAY	MOON-GROK	ARE YOU AWARE	PEANUT BUTTER 'N' JAMS	STRANDED
8:00	EXPLODING HEAD MOVIES						
		INSIDE OUT		STEREOSCOPIC REDOUBT	AFRICAN RHYTHMS	SOULSHIP ENTERPRISE	MORE THAN HUMAN
9:00			FOLK OASIS			A DEEPER REVERB	RHYTHMNS INDIA
10:00	THE JAZZ SHOW	CRIMES & TREASONS	SEXY IN VAN CITY	LIVE FROM THUNDERBIRD RADIO HELL	SKALDS HALL	SYNAPTIC SANDWICH	TECHNO PROGRESSIVO
11:00		SO SALACIOUS	HANS VON KLOSS MISERY HOUR	THE COPY-RIGHT EXPERIMENT	CANADA POST ROCK		BOOTLEGS & B-SIDES
12:00	TRANSITION STATE				THE MEDICINE SHOW		TRANCENDANCE
1:00		G4E				RANDOPHONIC	
2:00			VAMPIRE'S BALL				
3:00	CITR GHOST MIX			AURAL TENTACLES	THE LATE NIGHT SHOW		CITR GHOST MIX
4:00		CITR GHOST MIX				THE ABSOLUTE VALUE OF INSOMNIA	
5:00			CITR GHOST MIX				
6:00							

CITR 101.9 FM PROGRAM GUIDE

DIFFICULT

Bepi Crespan Presents... SUN 7am
Bepi Crespan Presents... CiTR's 24 Hours Of Radio Art in a snack size format! Difficult music, harsh electronics, spoken word, cut-up/collage and general Crespan© weirdness. Twitter: @bepicrespan. Blog: bepicrespan.blogspot.ca

CLASSICAL

Classical Chaos SUN 9am
From the Ancient World to the 21st century, join host Marguerite in exploring and celebrating classical music from around the world.

4'33" 1/3 MON 6pm
This program showcases "new music"—contemporary classical and experimental music, especially highlighting Vancouver's local performers and composers of new music, to uncover a new musical niche to the broader public in a friendly and accessible manner.

TALK

Alphabet Soup Alternating Wednesdays 11:30am
Alphabet Soup is a talk show which focuses on the writing of MFA Creative Writing students at UBC. Topics include events happening in the program and the Vancouver art scene while promoting the writers and the genre which they are working in.

Aloud Alternating Thursdays 1pm
Aloud features authors and literary critics reading, analyzing and discussing their favourite short stories. Every month we invite a prominent Vancouver-based author or critic to share one of their favourite pieces of short fiction on air. The show—one hour in length—begins with the guest reading selections from the story and ends with an engaging discussion of the work with Aloud host, David Gaertner—a UBC postdoctoral fellow with a PhD in Literature. Theme and interstitial music provided by Vancouver musician Jason Starnes with support from UBC's First Nations Studies Program. Read more at aloudliterature.tumblr.com and follow us on Twitter @Aloud_Lit.

AstroTalk THU 3pm
Space is an interesting place. Marco slices up the night sky with a new topic every week. Death Stars, Black Holes, Big Bangs, Red Giants, the Milky Way, G-Bands, Syzygy's, Pulsars, Super Stars...

The Sector FRI 8am
A showcase about different non profits and the work they do, with in-depth interviews with non-profit representatives about social justice, charities and causes. Website: <http://sectorpodcast.wordpress.com>. Facebook.com/SectorPodcast. Twitter.com/SectorPodcast

Synchronicity MON 12pm
Join host Marie B and discuss spirituality, health and feeling good. Tune in and tap into good vibrations that help you remember why you're here: to have fun!

News 101 FRI 5pm
Vancouver's only live, volunteer-produced, student and community newscast. Every week, we take a look back at the week's local, national and international news, as seen from a fully independent media perspective.

Queer FM Vancouver: Reloaded TUE 8am
Dedicated to the gay, lesbian, bisexual and transexual communities of Vancouver. Lots of human interest features, background on current issues and great music. queerfmradio@gmail.com

Radio Free Thinker TUE 3pm
Promoting skepticism, critical thinking and science, we examine popular extraordinary claims and subject them to critical analysis.

Terry Project Podcast Alternating Thursdays 1pm
There once was a project named Terry, That wanted to make people wary, Of things going on In the world that are wrong without making it all seem too scary.

All Ears Alternating Wednesdays 6pm
(Alternating with UBC Arts On Air.) All Ears is an advice radio program targetted to the UBC community. We try to answer your questions and address topics sent via social media and over the phone. Interviews and segments relating to campus life will be featured, all in our attempt to better our community and supply positive feedback.

Extraenvironmentalist WED 2pm
Exploring the mindset of an outsider looking in on Earth. Featuring interviews with leading thinkers in the area of sustainable economics and our global ecological crisis.

Arts Report WED 5pm
Reviews, interviews and coverage of local arts (film, theatre, dance, visual and performance art, comedy, and more) by host Maegan Thomas and the Arts Reporters.

UBC Arts On Air Alternating Wednesdays 6pm
Ira Nadel, UBC English, offers scintillating profiles and unusual interviews with members of UBC Arts world. Tune in for programs, people and personalities in Art

Sexy In Van City WED 10pm
Your weekly dose of education and entertainment in the realm of relationships and sexuality. sexyinvancity.com/category/sexy-in-vancity-radio.

The Social Focus Alternating Thursdays 6pm
An interview-based show about how students, past and present, have come up with creative ways to overcome social challenges in the community. Each episode will invite individuals to share their stories of success and failure, along with actionable advice on how to start an innovative initiative that serves the community. Hear from UBC students, alumni and others involved in the community!

REGGAE

The Rockers Show SUN 12pm
Reggae inna all styles and fashion.

ROOTS / FOLK / BLUES

Blood On The Saddle Alternating Sundays 3pm
Real cowshit-caught-in-yer-boots country.

Pacific Pickin' TUE 6am
Bluegrass, old-time music, and its derivatives with Arthur and the lovely Andrea Berman. Email: pacificpickin@yahoo.com

Folk Oasis WED 8pm
Two hours of eclectic folk/roots music, with a big emphasis on our local scene. C'mon in! A kumbaya-free zone since 1997.
Email: folkoasis@gmail.com

The Saturday Edge SAT 8am
A personal guide to world and roots music—with African, Latin, and European music in the first half, followed by Celtic, blues, songwriters, Cajun, and whatever else fits! Email: steveedge3@mac.com.

Code Blue SAT 3pm
From backwoods delta low-down slide to urban harp honks, blues, and blues roots with your hosts Jim, Andy, and Paul.
Email: codeblue@paulnorton.ca

SOUL / R&B

Soulship Enterprise SAT 7pm
A thematically oriented blend of classic funk, soul, r&b, jazz, and afrobeat tunes, The Happy Hour has received great renown as the world's foremost funky, jazzy, soulful, and delightfully awkward radio show hosted by people named Robert Gorwa and/or Christopher Mylett Gordon Patrick Hunter III.

HIP HOP

So Salacious TUE 11pm
"So Salacious is a program featuring new urban and alternative music, sounds of beats, hip hop, dancehall, bass, interviews, guest hosts and more every Tuesday at 11pm.
scads_international@yahoo.com
facebook-So Salacious"

Bootlegs & B-Sides SUN 9pm
Hosted by Doe Ran, tune in for the finest remixes from soul to dubstep and ghetto funk to electro swing. Nominated finalist for 'Canadian college radio show of the year 2012' Pioneer DJ Stylus Awards. Soundcloud.com/doe-ran and search "Doe-Ran" on Facebook.

Crimes & Treasons TUE 9pm
Uncensored Hip-Hop & Trill ish. Hosted by Jamal Steeles, Trinidad Jules & DJ Relly Rels.
Website: <http://crimesandtreasons.blogspot.ca>.
Email: dj@crimesandtreasons.com.

Vibes & Stuff TUE 10:30am
Feeling nostalgic? Vibes and Stuff has you covered bringing you some of the best 90s to early 2000s hip-hop artist all in one segment. All the way from New Jersey and New York City, DJ Bmatt and DJ Jewels will be bringing the east coast to the

west coast throughout the show. We will have you reminiscing about the good ol' times with Vibes and Stuff every Wednesday afternoon from 1:00pm-2:00pm PST.

E-mail: vibesandstuffhiphop@gmail.com

EXPERIMENTAL

More Than Human SUN 7pm
Strange and wonderful electronic sounds from the past, present, and future with host Gareth Moses. Music from parallel worlds.

Pop Drones WED 10am
Unearthing the depths of contemporary cassette and vinyl underground. Ranging from DIY bedroom pop and garage rock all the way to harsh noise and, of course, drone.

WORLD

La Fiesta Alternating Sundays 3pm
Salsa, Bachata, Merengue, Latin House, and Reggaeton with your host Gspot DJ.

Shookshookta SUN 10am
A program targeted to Ethiopian people that encourages education and personal development.

Asian Wave WED 4pm
Tune in to Asian Wave 101 to listen to some of the best music from the Chinese language and Korean music industries, as well the latest news coming from the two entertainment powerhouses of the Asian pop scene. The latest hits from established artists, rookies only just debuted, independent artists and classic songs from both industries, can all be heard on Asian Wave 101, as well as commentary, talk and artist spotlights of unsigned Canadian talent. Only on CiTR 101.9 FM.

G4E Alternating Tuesdays 12-2am
Vinyl mixes, exclusive local tunes, good vibes from around the world, a thought and a dream or two. Reggae, House, Techno, Ambient, Dance Hall, Hip Hop, African, Psychedelic, Noise, Experimental, Eclectic.

Nasha Volna SAT 6pm
News, arts, entertainment and music for the Russian community, local and abroad. Website: nashavolna.ca.

Radio No Jikan Every last Friday of Month 7am
We will be talking about anything and everything Japanese, accompanied by well, Japanese music (no duh!).

African Rhythms FRI 7:30pm
Website: www.africanrhythmsradio.com

Rhythmsindia Alternating Sundays 8pm
Featuring a wide range of music from India, including popular music from the 1930s to the present; Ghazals and Bhajans, Qawwalis, pop and regional language numbers.

The Leo Ramirez Show MON 4pm
The best of mix of Latin American music. Email: leoramirez@can-ada.com

Give Em The Boot TUE 2pm
Sample the various flavours of Italian music from north to south, traditional to modern on this bilingual show. Folk, singer-songwriter, jazz and much more. Un programma bilingue che esplora il mondo della musica italiana. Website: <http://giveemtheboot.wordpress.com>. facebook.com/givetheboot.

Mantra SAT 5pm
An eclectic mix of electronic and acoustic beats and layers, chants and medicine song. Exploring the diversity of the world's sacred sounds – traditional, contemporary and futuristic. Email: mantraradioshow@gmail.com

DANCE / ELECTRONIC

The Copyright Experiment THU 11pm

Techno Progressivo Alternating Sundays 8pm
A mix of the latest house music, tech-house, prog-house and techno.

Trancendance SUN 10pm
Hosted by DJ Smiley Mike and DJ Caddyshack, Trancendance has been broadcasting from Vancouver, B.C. since 2001. We favour Psytrance, Hard Trance and Epic Trance, but also play Acid Trance, Deep Trance, Hard Dance and even some Breakbeat. We also love a good Classic Trance Anthem, especially if it's re-mixed. Current influences include Sander van Doorn, Gareth Emery, Nick Sentience, Ovnimoon, Ace Ventura, Save the Robot, Liquid Soul and Astrix. Older influences include Union Jack, Carl Cox, Christopher Lawrence, Whoop! Records, Tidy Trax, Platipus Records and Nukleuz. Email: djsmileymike@trancendance.net. Website: www.trancendance.net.

Inside Out TUE 8pm

Radio Zero FRI 2pm
An international mix of super-fresh weekend party jams from New Wave to foreign electro, baile, Bollywood, and whatever else. Website: www.radiozero.com

Synaptic Sandwich SAT 9pm
If you like everything from electro/techno/trance/8-bit music/retro '80s, this is the show for you! Website: synapticsandwich.net

The Late Night Show FRI 1230am
The Late Night Show features music from the underground Jungle and Drum & Bass scene, which progresses to Industrial, Noise and Alternative No Beat into the early morning. Following the music, we then play TZM broadcasts, beginning at 6 a.m.

ROCK / POP / INDIE

Canada Post-Rock FRI 10pm
Formerly on CKXU, Canada-Post Rock now resides on the west coast but it's still committed to the best in post-rock, drone, ambient, experimental, noise and basically anything your host Pbone can put the word "post" in front of.

Crescendo SUN 6pm
Starting with some serene chill tracks at the beginning and building to the INSANEST FACE MELTERS OF ALL TIMEEE, Crescendo will take you on a musical magic carpet ride that you couldn't imagine in your wildest dreams. Besides overselling his show, Jed will play an eclectic set list that builds throughout the hour and features both old classics, and all the greatest new tracks that the hipsters think they know about before anyone else does.

Dave Radio with Radio Dave FRI 12pm
Your noon-hour guide to what's happening in Music and Theatre in Vancouver. Lots of tunes and talk.

Discorder Radio TUE 5pm
Discorder Magazine now has its own radio show! Join us to hear excerpts of interviews, reviews and more!

Duncan's Donuts THU 12pm
Sweet treats from the pop underground. Hosted by Duncan, sponsored by donuts. <http://duncansdonuts.wordpress.com>.

Spice of Life THU 2pm
Canadian progressive rock, including some of the Japanese and Russian scene.

Samsquantch's Hideaway Alternating Wednesdays 6:30pm
All-Canadian music with a focus on indie-rock/pop. Email: anitabinder@hotmail.com.

Parts Unknown MON 1pm
An indie pop show since 1999, it's like a marshmallow sandwich: soft and sweet and best enjoyed when poked with a stick and held close to a fire.

The Cat's Pajamas FRI 11am
The cat's pajamas: a phrase to describe something/someone super awesome or cool. The Cat's Pajamas: a super awesome and cool radio show featuring the latest and greatest indie pop, rock, lofi and more from Vancouver and beyond!

A Deeper Reverb SAT 8pm
Bringing you the chillout world of the heavy reverb genres: shoe-gaze, post rock, dream pop, space rock, trip hop and everything in between, including new tracks and old favorites. Online: facebook.com/deeperreverb. Contact: adeeperreverb@gmail.com.

The Burrow MON 3pm
Noise Rock, Alternative, Post-Rock, with a nice blend of old 'classics' and newer releases. Interviews and live performances

The Permanent Rain Radio Alternating Wednesdays 1pm
Music-based, pop culture-spanning program with a focus on the local scene. Join co-hosts Chloe and Natalie for an hour of lighthearted twin talk and rad tunes from a variety of artists who have been featured on our website. What website? thepermanenttrainpress.com

ECLECTIC

Transition State MON 12am
High quality music with a special guest interview from the Pharmaceutical Sciences. Frank discussions and music that can save the world

Shine On TUE 1pm
An eclectic mix of the latest, greatest tunes from the Vancouver underground and beyond, connected through a different theme each week. Join your host Shea every Tuesday for a groovy musical experience!

Soul Sandwich THU 11am
A myriad of your favourite music tastes all cooked into one show. From Hip Hop to Indie rock to African jams, Ola will play through a whirlwind of different genres, each sandwiched between another. This perfect layering of yummy goodness will blow your mind. AND, it beats subway.

The Shakespeare Show WED 12pm
Dan Shakespeare is here with music for your ear. Kick back with gems of the previous years.

Up on the Roof FRI 9am
Friday Mornings got you down? Climb Up On the Roof and wake up with Robin and Jake! Weekly segments include improvised crime-noir radio dramas, trivia contents, on-air calls to Jake's older brother and MORE! We'll be spinning old classics, new favourites, and lots of ultra-fresh local bands!

Breakfast With The Browns MON 8am
Your favourite Brownsters, James and Peter, offer a savoury blend of the familiar and exotic in a blend of aural delights.
Email: breakfastwiththebrowns@hotmail.com.

Chthonic Boom! SUN 5pm
A show dedicated to playing psychedelic music from parts of the spectrum (rock, pop, electronic) as well as garage and noise rock.

The Morning After Show TUE 11:30am
The Morning After Show with Oswaldo Perez every Tuesday at 11:30a.m. Playing your favourite songs for 13 years. The morning after what? The morning after whatever you did last night. Eclectic show with live music, local talent and music you won't hear anywhere else.

Stereoscopic Redoubt THU 7:30pm
Experimental, radio-art, sound collage, field recordings, etc. Recommended for the insane.

Hans Von Kloss' Misery Hour WED 11pm
Pretty much the best thing on radio.

Suburban Jungle WED 8am
Live from the Jungle Room, join radio host Jack Velvet for an eclectic mix of music, sound bites, information and inanity.
Email: dj@jackvelvet.net.

Student Special Hour THU 4pm
Various members of the CiTR's student executive sit in and host this blend of music and banter about campus and community news, arts, and pop culture. Drop-ins welcome!

Are You Aware Alternating Thursdays 6pm
Celebrating the message behind the music: Profiling music and musicians that take the route of positive action over apathy.

Peanut Butter 'n' jams Alternating Thursdays 6:30pm
Explore local music and food with your hosts, Brenda and Jordie. You'll hear interviews and reviews on eats and tunes from your neighbourhood, and a weekly pairing for your date calendar.

Live From Thunderbird Radio Hell THU 9pm
Featuring live band(s) every week performing in the CiTR Lounge. Most are from Vancouver, but sometimes bands from across the country and around the world.

Aural Tentacles THU 12am
It could be global, trance, spoken word, rock, the unusual and the weird, or it could be something different. Hosted by DJ Pierre.
Email: auraltentacles@hotmail.com

FemConcept FRI 1pm
Entirely Femcon music as well as spoken word content relevant to women's issues (interviews with campus groups such as the Women's Center, SASC, etc.). Musical genres include indie-rock, electronic, punk, with an emphasis on local and Canadian Artists.

Nardwuar FRI 3:30pm
Join Nardwuar the Human Serviette for Clam Chowder flavoured entertainment. Doot doola doot doo...doot doo! Email: nardwuar@nardwuar.com

The Medicine Show FRI 11PM
"A variety show, featuring musicians, poets and entertainment industry guests whose material is considered to be therapeutic. We encourage and promote independent original, local live music and art.

Randophonic SAT 11pm
Randophonic is best thought of as an intraversal jukebox which has no concept of genre, style, political boundaries, or even space-time relevance. But it does know good sounds from bad. Lately, the program has been focused on Philip Random's All Vinyl Countdown + Apocalypse (the 1,111 greatest records you probably haven't heard). And we're not afraid of noise.

Stranded FRI 6pm
Join your host Matthew for a weekly mix of exciting sounds, past and present, from his Australian homeland. And journey with him as he features fresh tunes and explores the alternative musical heritage of Canada.

The Vampire's Ball WED 1am
Eclectic audio alchemy; the soundtrack for your transmutation. Rock, weird stuff, dark stuff, and whatever's banging around in the mind of maQLu this week. thevampiresball@gmail.com the-vampiresballoncitr.com

Kew It Up WED 3pm
Abrasive fight-or-flight music played at hot loud volumes. unco-operative songs for things that are not alright. Punk, Noise-Rock, Post-Punk, Experimental, Industrial, Noisy, ad nauseum

CINEMATIC

Exploding Head Movies MON 7pm
Join gak as he explores music from the movies, tunes from television and any other cinematic source, along with atmospheric pieces, cutting edge new tracks and strange old goodies that could be used in a soundtrack to be.

JAZZ

The Jazz Show MON 9pm
Vancouver's longest running prime-time Jazz program. Hosted by Gavin Walker. Features begin after the theme and spoken intro at 9pm. Dec. 1: No Jazz Show tonight: 24 Hours of Student Power!
Dec. 8: Seattle's music master, composer Wayne Horvitz leads his Collective Music Ensemble. "At The Reception" is a modern classic.
Dec.15: Louis Smith was a great trumpet player who later entered the teaching academy. This is his debut recording with the great Cannonball Adderley. Check out "Here Comes Louis Smith!"
Dec.22: Our annual Christmas Jazz Show with the famous Christmas Eve recording by Miles Davis/Milt Jackson/Thelonious Monk. Plus other Holiday goodies. Merry Christmas!
Dec. 29: An early recording by Jazz magician Sun Ra who mixes Jazz with exotica and world music. "Super Sonic Jazz"
Jan. 5: Tenor saxophonist Stan Getz with his least known but best group with valve trombonist Bob Brookmeyer. "West Coast Cool".
Jan. 12: One of Miles Davis' most iconic recordings done at Lincoln Center in 1964 with George Coleman (tenor saxophone), Herbie Hancock, Ron Carter and Tony Williams. "Four And More"
Jan. 19: Part of an incredible concert in Berlin in 1963 by John Coltrane and his "Classic Quartet"
Jan. 26: Tenor saxophonist and composer Jimmy Heath and his band. "Little Man Big Band" sums up what you'll hear.

Little Bit of Soul MON 5pm
Little Bit of Soul plays, primarily, old recordings of jazz, swing, big band, blues, oldies and motown.

LITERACY / LANGUAGE

Simorgh THU 5pm
Simorgh Radio is devoted to the education and literacy for the Persian speaking communities and those interested in connecting to Persian oral and written literature. Simorgh takes you through a journey of ecological sustainability evolving within cultural and social literacy. Simorgh the mythological multiplicity of tale-figures, lands-in as your mythological narrator in the

storyland; the contingent space of beings, connecting Persian peoples within and to Indigenous peoples.

Language to Language MON 11am
Encouraging language fluency and cultural awareness.

DRAMA / POETRY

Skald's Hall FRI 9pm
Skald's Hall entertains with the spoken word via story readings, poetry recitals, and drama. Established and upcoming artists join host Brian MacDonald. Interested in performing on air? Contact us on Twitter: @Skalds_Hall.

SPORTS

Thunderbird Eye THU 3:30pm
Your weekly roundup of UBC Thunderbird sports action from on campus and off with your host Wilson Wong.

PUNK

Rocket from Russia THU 10am
Hello hello hello! I interview bands and play new, international and local punk rock music. Great Success! P.S. Broadcasted in brokenish English. Hosted by Russian Tim. Website: <http://rocketfromrussia.tumblr.com>. Email: rocketfromrussiaincitr@gmail.com. Facebook: <https://www.facebook.comRocketFromRussia>. Twitter: http://twitter.com/tima_tzar.

Generation Annihilation SAT 12pm
On the air since 2002, playing old and new punk on the non-commercial side of the spectrum. Hosts: Aaron Brown, Jeff "The Foat" Kraft. Website: generationannihilation.com. Facebook: [facebook.com/generationannihilation..](https://www.facebook.com/generationannihilation)

LOUD

Power Chord SAT 1pm
Vancouver's longest running metal show. If you're into music that's on the heavier/darker side of the spectrum, then you'll like it. Sonic assault provided by Geoff, Marcia, and Andy.

Flex Your Head TUE 6pm
Punk rock and hardcore since 1989. Bands and guests from around the world.

GENERATIVE

The Absolute Value of Insomnia SAT 2am
Four solid hours of fresh generative music c/o the Absolute Value of Noise and its world famous Generator. Ideal for enhancing your dreams or, if sleep is not on your agenda, your reveries.



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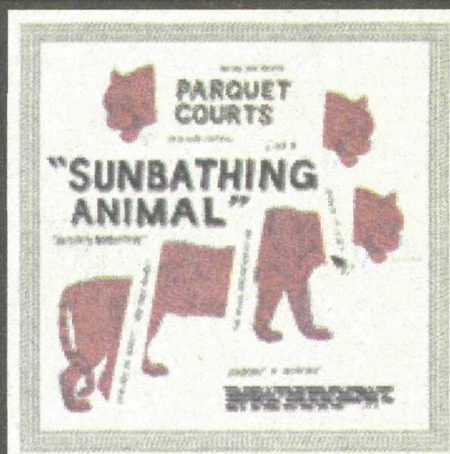
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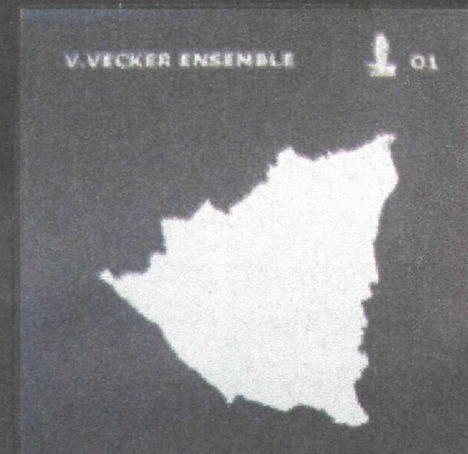
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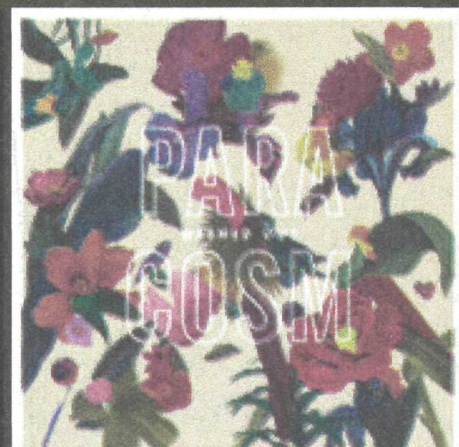
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